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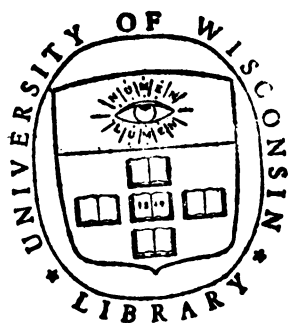
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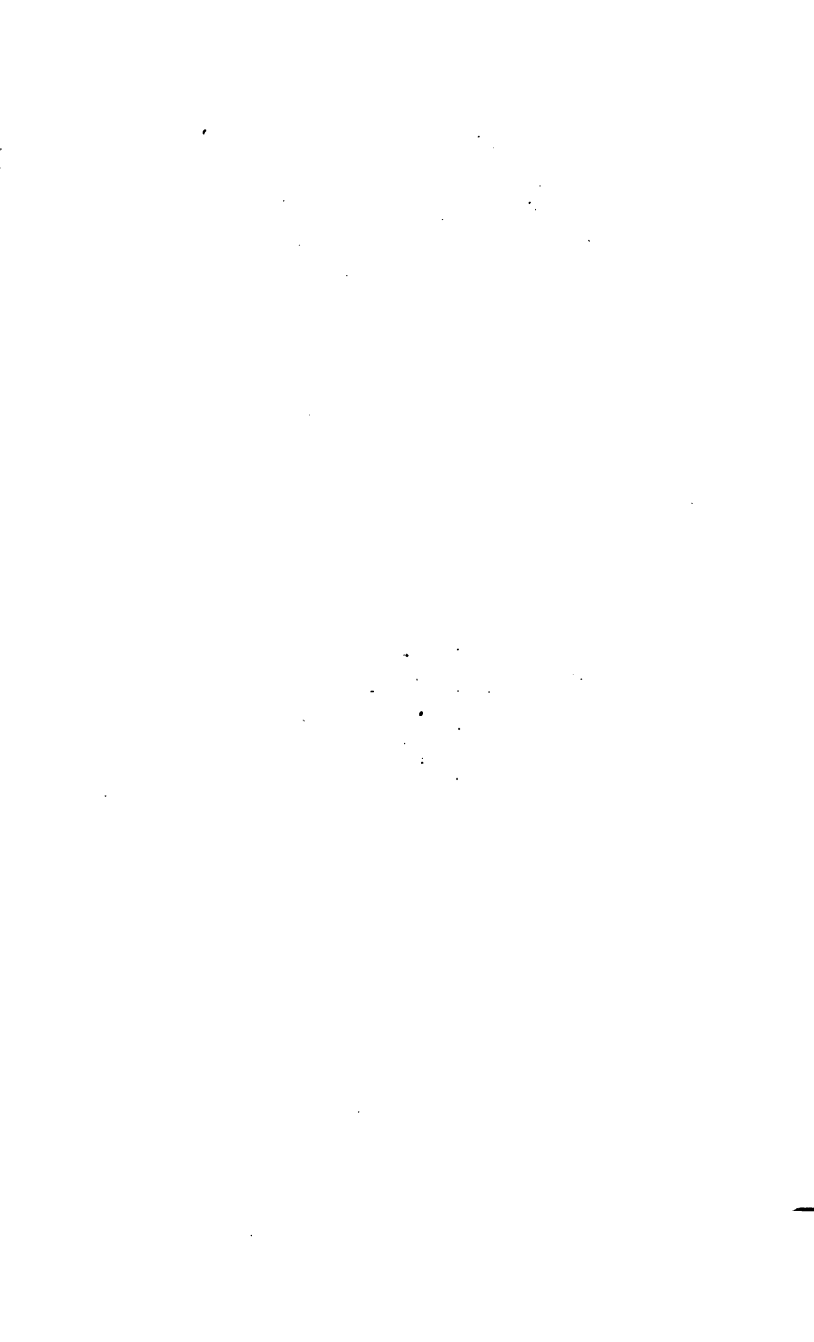
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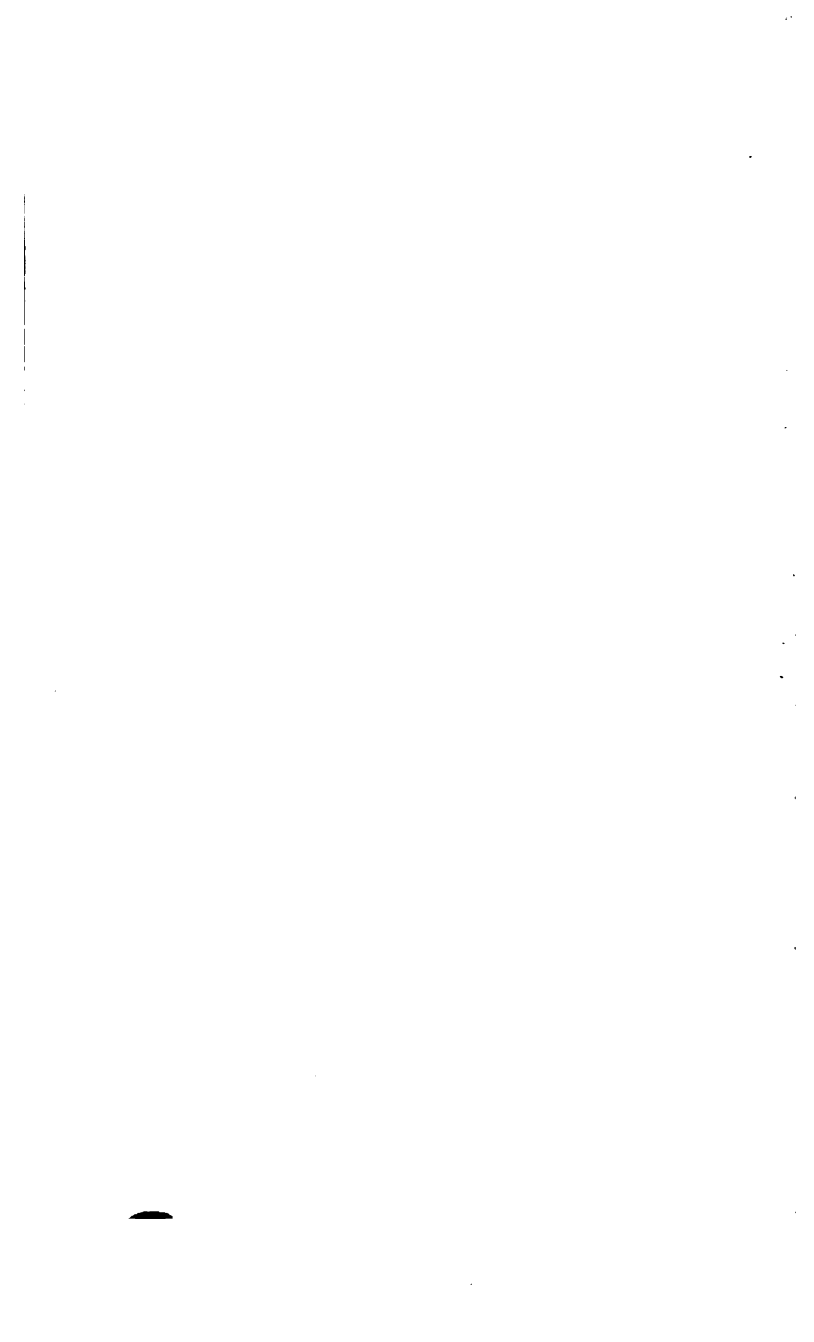
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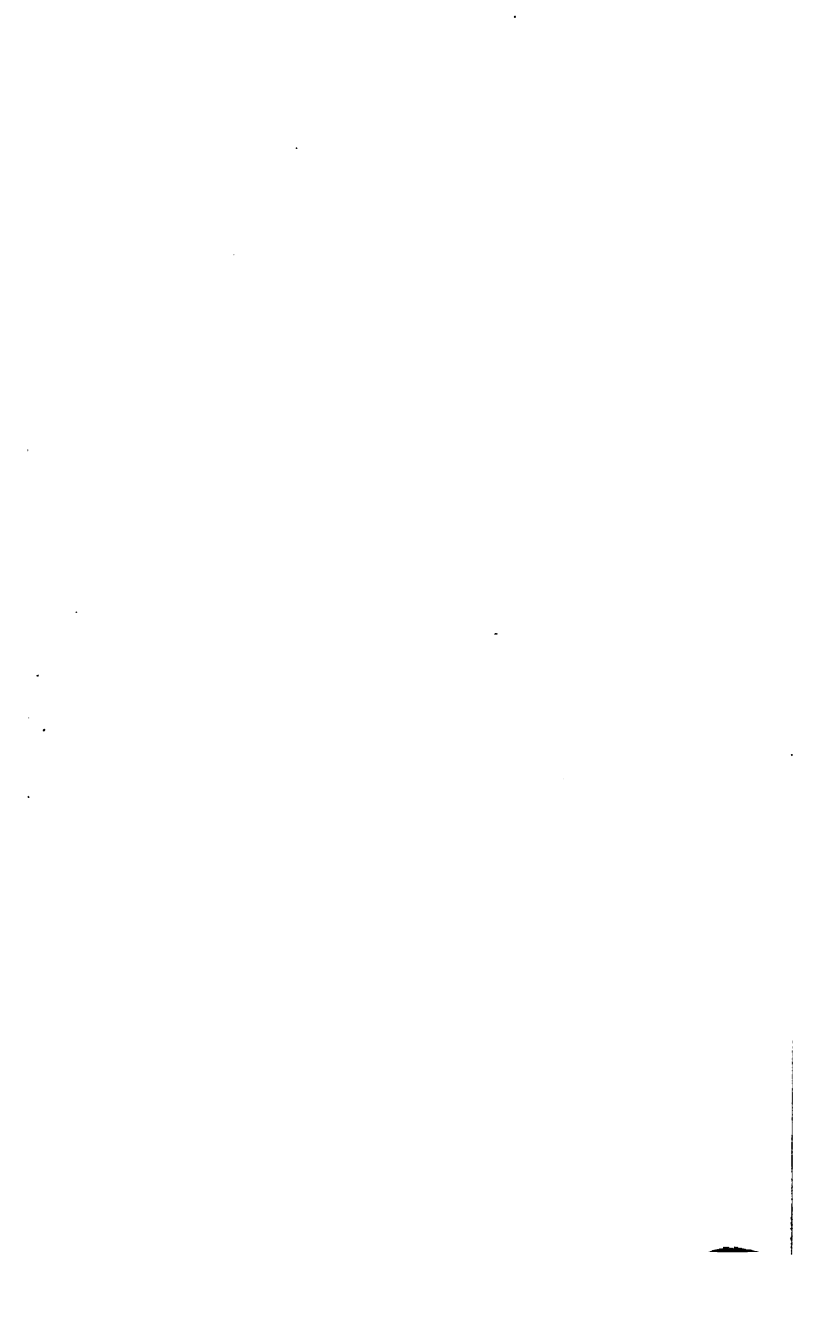


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INTRODUCTION

TO

THE STUDY OF ART.

BY

M. A. DWIGHT,

AUTHOR OF "GRECIAN AND ROMAN MYTHOLOGY."

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CONTENTS.

	CHAPTER I.	PAGE
IMITATION		9
	CHAPTER II.	
TASTE AND STYLE		34
	CHAPTER III.	
FORM AND PROPORTION		53
	CHAPTER IV.	
MUSCLES AND JOINTS		71
	CHAPTER V.	
GRAVITY OF THE FIGURE		86
	CHAPTER VI.	
DRAWING OF THE FIGURE		92
	CHAPTER VII.	
PERSPECTIVE AND LINE		99
	CHAPTER VIII.	
LIGHT AND SHADE		105

	PAGE
CHAPTER IX.	
COLOR AND ITS LAWS	112
CHAPTER X.	
EXPRESSION	123
CHAPTER XI.	
COMPOSITION	136
CHAPTER XII.	
CLASSIFICATION OF PICTURES	170
CHAPTER XIII.	
PORTRAIT PAINTING	175
CHAPTER XIV.	
LANDSCAPE PAINTING	177
CHAPTER XV.	
ANCIENT PICTORIAL ART	184
CHAPTER XVI.	
SYMBOLIC COLORS	191
CHAPTER XVII.	
SYMBOLIC EMBLEMS	218
CHAPTER XVIII.	
SCULPTURE	234

P R E F A C E .

MUCH is said and written upon the importance of cultivating the art of Design. Our people spend freely, are even lavish of money in procuring works of art; and statistics show its importance as a source of revenue when applied to industrial purposes. Yet, as a branch of education, drawing is almost entirely neglected. This is partly from a false idea that success depends upon peculiar abilities with which few are gifted; and partly from ignorance of the kind of cultivation that is necessary to insure success. It is understood that musical skill is acquired only by laborious application and practice, under the best instruction, during several successive years; while at the same time, it is expected that artistic skill will be acquired in the course of a few weeks.

The imposition to which the ignorance of the subject exposes a community in the way of poor teaching, and "royal roads," is incalculable. There is no study in which scholars are so wronged as in this. Young artists suffer for the want of good teaching. No rules are given them, and they have no training which will enable them to rely upon their own abilities, and therefore often say, they "can do nothing out of Italy." Many of the most gifted have been entirely blighted by being sent there to "copy pictures."

"Sir Joshua Reynolds took pupils, and Northcote (who was one of them, and a favorite one too) is the best authority on this point. He informs us, that after the drudgery of the studio was over, cleaning palettes, dead coloring, etc., he was allowed to copy his master's pictures, but received no instruction as to the colors to be used, or the mode of mixing or applying them; on the contrary, Sir Joshua kept his colors locked up, and never allowed Northcote, or any of his scholars, to see him at work."

"Sir Thomas Lawrence likewise took pupils at a high premium, whom he permitted to copy his portraits from nine until four, under the special condition, that he was to give no instruction whatever, and that

they were not to see him at work: Harlow was one of these favored pupils, who paid him one hundred pounds yearly for that privilege.**

Can we show any advance upon that method? At the opening of one of our schools of design, the first teacher established at the head of it knew nothing beyond a limited mechanical system of drawing, invented for the amusement of children. And in another, the teacher employed was one of his scholars, who had advanced so much beyond him as to have commenced learning the first rudiments of art proper.

One great difficulty is, that the subject is left to "people of taste," instead of being under the direction of educationists. When they take it in charge, and require that drawing shall be as thoroughly taught as mathematics, we shall see in the productions that follow, that our people are not deficient in natural abilities; and then too, we shall have an appreciative public, an essential stimulus to true cultivation. Another difficulty is, that art is considered as entirely distinct from other pursuits. When it ranks with school studies, and is taught with the same care, parents will not require the superficial teaching in art that in any other study they would justly consider an imposition. Their impatience to see some show of skill, is the greatest hindrance to the improvement of their children—a mistake which can be overcome only by having the art of drawing thoroughly and universally taught. People will then have learned that art, like all other acquisitions of skill, requires time. And, because the pencil does not come in daily use during life, entirely overlooking the advantage the study affords, certainly one of the greatest in the influence it has upon the general cultivation of mind and taste, many gravely ask, "of what use is it?" In considering these points, can we wonder, that artists of the present day have not the skill of the old masters?

This work is the result of practical teaching, pursued for many years. It is nothing more than it purports to be—an introduction—intended to give some idea of the requirements of art, and direct the scholar to the study of nature. By studying the best works of the best masters, he will find that the rules here defined governed their practice; and by studying nature, he will learn the principles on which they are founded. A knowledge of both is essential to every one who would enjoy and appreciate works of art—more especially to those who have the means as well as the disposition to encourage the efforts of young artists. By paying high prices for their imperfect works, they pet their faults, and effectually hinder any real advance towards that point of excellence which they professedly encourage them to attain.

M. A. D.

* Cleighorn's History of Art.

INTRODUCTION

TO

THE STUDY OF ART.

CHAPTER I.

IMITATION.

1. THE same Almighty Wisdom that furnished animals with different physical tastes, that each might find his appropriate food, formed the various orders of mind and the various tastes by which each is characterized; and, with the same beautiful adaptation of laws, furnished gratification for each, and also the ability to multiply these pleasures.

2. Some minds relish external beauty: they create material representations; hence the arts of painting, sculpture, and architecture. Others, again, by the combination of sounds, attempt to express those finer sentiments of the heart, that language fails to define; hence the musical art. Still another class prefer to clothe their imaginations in rhythmical language; hence the art of poetry. These are termed Imitative Arts and Fine Arts. The fine arts so called, are all imitative arts, but the imitative arts are not all fine arts. The fine arts are Poetry, Music, Painting, Sculpture, Architecture, and Dancing. These admit the expression of an idea, or sentiment, or the

telling of a story, which immediately distinguishes them from the merely imitative arts. Without expression, the works of the poet, the painter, the musician, the sculptor, and the architect, in point of merit, fall below the best productions of the mechanic arts, because these are perfect of their kind, while those of the fine arts, with this deficiency, are wanting in their most essential element. On the other hand, the application of genius and skill to the practice of the merely imitative arts, artificial flowers, &c., or even the mechanic, still farther removed from the ideal, may elevate their productions to the rank of the fine arts. It is this distinction, given by expression, that leads us, when investigating the character of a people, to look at their fine arts rather than their imitative or mechanic. (a)

3. QUATREMERE DE QUINCY, in his work on the Fine Arts, says: "It is generally allowed that poetry takes precedence of all the arts. A kind of universal consent assigns to it the first rank. Every one comprehends and feels that this mode of imitation is the least material of all, that is, the farthest removed from sensible objects; and also, that the manner of enjoying it as well as its images, is that with which the senses have least to do. There is nothing less material than the imitative instruments of poetry; namely, speech and the rhythmical and metrical arrangements of words. In regard to the objects of the visible world, one cannot conceive a greater distance between what it depicts and its manner of depicting. This distance is the same as that which exists between the idea and the sight of a thing. Poetry merely produces the images of objects by abstract and indirect means, which are only rendered visible to us, by compelling us to picture them to ourselves. It can only address itself to the internal sense, to that intellectual organ, on which its images have no hold but by reason of the activity they excite in it.

4. "There is certainly, no kind of imitation so far removed from actual reality, and so little susceptible of being confounded with its model, as that, which embracing the whole of Nature, lays under contribution the visible and the invisible, and whose com-

binations are unlimited both in space and duration by any real state of comparison, boundary frame, or fixed admeasurement.

5. "Poetical imitation, then, by its distance from reality, and the variety of relations it embraces being that which furnishes to the mind, in the exercise which it creates for it, the greatest amount of appositions and completions, should justly occupy, and as confirmed by general opinion, does occupy the first rank in the imitative scale of the Fine Arts.

6. "If it is true, that general feeling places music after poetry in this scale, it is easy to perceive that such order is conformable to the rank our theory assigns to the different arts, according as their means of imitating, and their images are more or less removed from reality, and the pleasure derived from them depends more or less on the sentiments and mental activity. Music, but for its physical impression on the ear, will best contend for the first rank with poetry; for, by the combination of sound alone, it has the power of creating images at once the most varied and the most immaterial. Like poetry, it transports us into an ideal world, where the imagination, converting mere concatenations of song, concerts of instruments, and sonorous effects into forms, bodies, and pictures, gives to its own creations the force of existence.

7. "Undoubtedly, no art more imperatively requires that the actions and emotions of the mind should co-operate with the intrinsic value of its images, and compensate for whatever is vague, and indifferent, either in that which serves for its model, or becomes the imitation of it. It is, moreover, worthy of notice that to this art, people devoid of imagination or sensibility are the most indifferent.

8. "Custom is found to be in accordance with this theory, by classing next in succession painting, which imitates bodies by the lineal appearance and color of bodies. Immediately after painting, ranks sculpture, or the plastic art, which in the representation of bodies, employs existent matter. It cannot be denied that, in the works of these arts, the model, and what becomes the image of it, are in actual contact to a certain degree. It is this property that draws down the willing admiration of low

and vulgar prejudice, while, on the contrary, their true value and merit depend far less on corporeal forms by matter, than on the expression of the most immaterial by corporeal forms. They consist in representing the moral by the physical; in portraying intellectual ideas, and the affections of the mind by palpable forms; finally, in giving not a body to thought, but a thought to bodies.

9. "Architecture comes next in rank in this imitative scale; and the arts of dancing and pantomime are, by general consent, ranked with those of design. (b)

10. "This rank, which is that assigned them by our theory, is wholly consonant to their nature, since they, of all the arts, are the most exclusively addressed to the senses, least directly to the mind, and whose imitation is most strictly confined to reality.

11. "In fact, there is no kind of imitation which is so closely, I will not say in contact with, but almost interwoven with reality, as that of pantomimic art, in which the model, the image, and even the imitator are confounded together. In the pantomimic ballet, for instance, the separation is very slight between the imitator and the imitated. The art is so little distinguished from the artist, that he himself becomes the art. Substance is not only represented by substance, but living beings by living beings. Life and motion are represented by life and motion. Hence, the mental pleasure is feeble in proportion as that of the senses is vivid. The action of comparison is less frequently exercised, and appositions become no longer possible, because of the very slight separations. This form of art is most in favor with those whose greatest pleasure in artistic representations is that arising from the illusion of the senses."*

12. In pursuing the study of the arts, we cannot but acknowledge the accuracy of the theory that assigns to poetry the first rank, for it has the greatest scope, admitting the treatment of all subjects, and is not in the least dependent upon the other arts. By the combination of words alone, used as language, poetry gives full

* Quatremere De Quincy on the Fine Arts.

expression to every idea, from the most powerful to the most delicate, and presents scenes so vividly as well as so variedly to the mind of the reader, that the impressions are both pleasing and permanent.

13. Music, if a simple melody, depends somewhat upon the language of the poet for additional interest, and for expression by sound alone, in forming a whole of many parts, in order to obtain a full effect.

14. Painting ranks next to music, and is limited in subject. As, for instance, allegory, though often attempted, does not properly come within the province of ideal art, because a pictorial representation can express but one point of time. In poetry, the continuation of a metaphor, or figure of speech, may explain all apparent obscurity. If, in a picture, we substitute one thing for another, it becomes an enigma. Allegorical pictures, therefore, properly class with picture writing, or hieroglyphics, and, like them, need a key. A true picture, on the contrary, tells its own story, and is easily read.

15. Sculpture, or the plastic art, is limited in subjects, and, therefore, cannot rank with poetry.

16. Architecture is so dependent upon the plastic art for ornamentation, that it can hardly be considered by itself. It had its origin, and was perfected as an art under the influence of Polytheism, and, in considering the subject, it must be borne in mind that the architecture of the present day is not that of the past.

17. Appropriated to temples and places of worship, the forms of which as well as the ornamental parts had their meaning, architecture was truly a fine art, and, as such, was governed by certain rules of practice. The various orders then established have since been imperfectly and inappropriately imitated in every kind of edifice, till architecture as an art is all but lost. Ancient temples and churches are still considered standards of beauty; not that the spirit of their architecture is understood, but because there is something attractive and commanding in the truth and beauty, the character and expression of those

wonderful structures as they speak to us through the medium of sight. Hence, their frequent adoption as models; but in these, as in all imitations of original works, the informing spirit, which constitutes the distinguishing excellence of the productions of ancient art, and has insured them immortality, is, in modern buildings, entirely wanting. At the present day, we have architectural buildings, but not architecture as a fine art.

18. Among the imitative arts, as distinguished from the fine arts, engraving ranks the highest. Excellence in this branch of art, depends so much upon the artistic knowledge and skill of the engraver, that his productions would seem entitled to rank with the fine arts. Yet, engraving is strictly an imitative art, the subject of imitation having been supplied by some proficient in the fine arts. In addition to this, the artist must call in the aid of mechanical skill to complete the labor of his hand. Artificial flowers and embroidery rank with the imitative arts. These admit of the ideal, both in form and color, and are often made exceedingly pleasing by the beauty of conception, or artistic taste displayed in the skill of the workman. The imitation of pearls, precious stones, &c., allows of no such latitude. In the manufacture of these, the artist does not imitate in the artistic sense of the term, that is, he does not make an ideal imitation: he simply copies his object. It is necessary for the student of art to have this distinction between imitation and copy clear in his mind. A wax figure, for instance, is a copy from life, and may be made perfectly deceptive, not illusive. An artificial flower is an imitation of the natural, and, as such, admits of ideal embellishment, still preserving a true image of the object represented, a marked and important distinction. This ideal embellishment is beyond the province of copy. The naturalist does not need the ability to give it; but to the true artist, the power of ideal imitation is an indispensable requisite.

19. Without illusion, which distinguishes the imitative arts from the mechanic, there is no ideal imitation. This essential element of art it is difficult to define. It is not deception that

implies artifice. Illusion is a fallacious show, and belongs to imitation, not to copy. A copy, or *fac simile*, is deceptive, not illusive; as, for instance, the imitation of pearls, marbles, precious stones and the like. The daguerreotypist, by his art, transfixes the illusive reflection of the mirror. This power constitutes his art. Artistic effect, or illusion, so essential to the character, or expression, is the result of design.

20. And here, let us ask what gives impulse to this power of imitation that is common to all humanity? It is pleasure. And what is the definite object of imitation? The same thing: pleasure. Man receives pleasure from certain objects in nature, either in their form, or color, or in the ideas they suggest, and he desires to increase his gratification by multiplying the objects of it according to his will, or by his own creation. Still, with all his powers, man can never be anything but an imitator. To create something out of nothing, or to form without a model, is the prerogative of the Infinite. To the mind of man, a new idea, or conception is suggested by something previously existing; sometimes, unconsciously, perhaps, to its author; yet, the idea may always be traced to its origin. Some minds enjoy the grand, the majestic, the powerful; others, again, relish neither of these: their coarser natures seek gratification in the indulgence of physical appetites, and each one, if true to himself, finds and pursues what is most congenial to his nature. The mind constantly craves new impressions, new sensations, and, to produce these, art is called in requisition. A true work of art excites new ideas, new emotions, and, in contemplating it, our minds are enriched with new conceptions of truth and of beauty. This is the greatest benefit conferred by art, as well as its highest attainment. To reach this excellence, the study of nature is indispensable. Her laws must govern art. The beauties, varieties and intentions of nature are infinite; those of art are limited. Art has but one great end and aim, and that is to produce ideal beauty. This ideal beauty must have principles for its foundation; and, to learn the true principles of form, light and shade, harmony and symmetry that are essential to

successful imitation, the artist must go to the immutable laws of nature, the only guide that will conduct him to fame and immortality. He will find that truth to nature is the fundamental principle of all imitative art. For such is the beautiful harmony of creation, that the violation of nature's laws is repulsive to the mind, unless it has become perverted; then, it no longer shrinks from deformity. And if man would make a successful imitation of nature in any form of art, he must not only understand physical laws, but the laws of the mind. On the knowledge of the first depends the truth of imitation; and on the second, the impression produced by his work. If he is ignorant of either, there will be no correspondence between cause and effect; and the disappointment occasioned by his fruitless attempt to excite admiration or give pleasure will be in proportion to the labor that his work has cost him. The success both of the poet and painter depend upon their taking a wider range than the mere imitator or copyist. Their province is to embellish truth, the truth of nature, which each must make the foundation of his work, whether he adopts the pen or the pencil as a medium of expression. In the merely useful, we look for the literal; and in the poetic, for the ornamental or ideal. When the ideal is wanting in the productions of the poet, we have rhyme, but no poetry; or, in the works of the artist, we have paint, but no picture. If painting has been correctly defined as "silent poesy," how few can claim the name of artist. Servile copying and elaborate detail require no effort of skill beyond the attainment of the most limited capacity. The mere painter has no relish for anything higher. He is incapable of feeling the beautiful and true, has no appreciation of artistic excellence, and no power of poetical conception. He would contemplate the best productions of art without the slightest emotion, and drive his plough over the "wee, modest, crimson-tipped flower," unmindful of its perishing beauty.

21. The modern German pictures, known as those of the Dusseldorf School, illustrate the impossibility of accomplishing the highest purposes of art, by attempting an exact copy of

nature. Certain objects may be closely copied; when others introduced in the same composition do not admit of it. Then the reality in the appearance of the one is opposed to the evident falsity of the other; consequently there is a want of unity or harmony, and unity in the whole as well as every part, is an indispensable requisite of a good composition. The authors of these works attempt to copy life just as they find it, hence the sameness of character that stamps their productions. The apparent endeavor of each one is, to see what can be accomplished without the aid of rules, and whenever they represent figures the size of life, the pictures appear more like *tableaux vivants* than like works of art.

22. In this method of practice, no artist can excel as a landscape painter, because he depends for his effect upon a close copy of nature, which it is impossible to extend beyond the foreground. The indistinctness that belongs to the distance, and that must be represented in the back-ground, baffles his limited skill. He has no power of creating space on his own canvas, and in the distance, so essential to the pleasing effect of a landscape, he makes a total failure. Neither does he succeed in other subjects, for his erroneous practice will not qualify him to give a correct representation of any object so placed as to require an indistinct outline and degradation of color. This fact proves the impossibility of success to an artist who paints with the minute detail of a naturalist. With this detail he cannot make a harmonious picture. To be in keeping, every part must be idealized, and in the works of the great ideal artists we do not find the representation of any particular fabric. Every thing introduced is idealized, hence the beautiful harmony of the whole, a point worthy of great attention. As all objects introduced serve as language to the artist, who by his selection, arrangement, and representation, expresses the idea he intends to convey, we would ask what occasion has the ideal artist for mechanical copying?

23. Matters of taste in the fine arts may be questioned, but the laws by which they are governed are arbitrary, and

must be obeyed. A person who understands the science of music takes no pleasure in listening to the performance of an opera where the laws of time and harmony are not strictly observed. Yet an uncultivated ear will listen to the same performance without detecting a fault. The first may know nothing of the art of painting, while the second, when looking at a collection of pictures, will be annoyed at a disregard of the rules that govern the pictorial art, and each will wonder at the apparent want of discrimination in the other.

24. It has been said that "genius plays and talent labors." This truly defines these different powers, but 'tis only the genius that plays by rule, as the most spirited dancer observes the true measure of time, that is eminently successful. Raffaele in his short life accomplished by the play of his genius, what the labor of talent alone could never have done in three score years and ten. Yet no artist was more eminently guided by the rules of art, and no artist is so often referred to as a standard of excellence in every department of art from the highest to the lowest. To say that beauty must be produced by rule, seems a contradiction in terms. But his works were eminently beautiful. They were also pre-eminent for ideal beauty of imitation, the life and soul of art, to which every other element constituting the excellence of the whole composition may be considered subordinate.

25. Sir Joshua Reynolds, a standard author among artists, remarks in one of his lectures, "As our art is not a divine *gift*, so neither is it a mechanical *trade*. Its foundations are laid in solid science; and practice, though essential to perfection, can never attain that to which it aims, unless it works under the direction of principle." And if the question is asked, whence these rules are derived, we reply in the words of Fuseli, who says, "The rules of art are either supplied by Nature herself, or selected from the compendiums of students who are called masters and founders of schools. The imitation of Nature herself leads to style, that of the schools to manner." Here is an important distinction, Too many artists leave the study of

nature, and copy works of art, till they become what are termed mannerists. By following this course they soon lose the strength and vigor of their own natural abilities, and never produce works bearing the stamp of originality.

26. Goethe remarks, "that the highest demand that can be made of an artist is this: that he shall hold to nature—study her—imitate her; that he shall produce something resembling her manifestations.

27. "How great, nay, immense this requirement is, we do not often consider; and even the true artist succeeds through instinct and taste, through practice and trial, in approaching the outward beautiful side of objects, in choosing the best out of the good before him, and at last learns how to produce an agreeable appearance, how much more rarely does it occur, especially in these later times, that the artist is able to penetrate into the depths of his own soul, as well as to take the measure of outward objects, and thus, instead of producing works of a merely superficial effect, emulate Nature herself, and create a spiritually organic whole, giving to his work an import and a form that make it seem at once natural and supernatural."

28. To find these works that "seem at once natural and super-natural," and that so charm the imagination and delight the senses, we must go back to those times when the productions of art were valued in proportion to the mental labor and ability required for their accomplishment. If it is asked why we have nothing of that standard at the present day, I cannot do better than to quote from the same author, who says:

29. "Everything is subject to eternal change; and when things cannot exist together, they thrust one another aside. The same is true of knowledge, of the training of certain practices, of modes of representation, and of maxims. The objects of men remain daily always the same. The man still desires to be a good artist, a good poet, just as he did in past ages; but the means by which the same objects are obtained are not apparent to all, and why should we deny that nothing would be more agreeable than to bring about great designs in sport?"

30. "The public has naturally a great influence upon art; and, in return for its applause and its money, it expects a work that shall afford it unmixed satisfaction and pleasure, and the artist, for the most part, is happy to accommodate himself to this expectation; for he, too, is a part of the public. He received his cultivation in the same days and years, he feels the same wants, his efforts have the same direction, and thus he consents to accompany the multitude that carries him on, and that he animates.

31. "Thus, we have seen whole nations and epochs enchanted with their artists, and artists, in their turn, mirrored in their nation and their age, without either having the least suspicion that their way was perhaps not the true way, their taste at least partial, their art on the decline, their efforts wrongly directed."—*

32. This passage naturally suggests several questions; and we ask what is the true way, and the true taste, and the true standard of excellence in art? And why does one work of art out-live another, and become as it were immortal? And what excellence have these works of art that is wanting in the perishable? I answer: the true way is to work by rules founded upon the laws of nature. The true standard of excellence, or merit, has these same rules for its foundation. The imperishable works of art are the ideal: those that "seem at once natural and super-natural." The perishable are the attempt at the real by a too close imitation of nature.

33. The feeling or taste, in the human mind, that is gratified by ideal representation, may be better analyzed and defined by the moral philosopher than the artist. That it does exist, and demands gratification, is proved by the productions of all nations, from time immemorial. Some little investigation on this point would be exceedingly interesting, showing the progress of the ideal in art, the foundation of the different tastes evinced by its productions in the different stages of civilization, and among different people. One thing seems true in regard to it, and that is, that the ideal representations of every age of the world

* *Essays on Art*, by Goethe, translated by Sam. Gray Ward.

are more or less pleasing to those that follow. Take, for instance, the ideal representations of animals as they are adapted to various household furniture, and the like; or the Arabesque ornaments formed of the leaves of plants idealized. They afford gratification to the lover of the beautiful at the present day, and are often borrowed by various artisans.

34. Every one is familiar with the story giving the origin of the Corinthian order of architecture. The artist who took his hint from the basket overgrown with leaves would have failed entirely in his attempt by closely imitating the thing itself, instead of which he idealized the subject presented to his notice, adapting it to a specific object, and produced a work of artistic beauty that will be forever preserved, giving pleasure to the beholder, so long as time shall last.

35. The Eagle, as the attribute of Jupiter, is an ideal conception of great beauty, representing that bird as much superior to nature as the god was to common mortals; hence, the universal admiration it excites, and perhaps its frequent adoption by various nations as an emblem of power.

36. Look at those great master-pieces from the hand of the sculptor; those wonderful productions of art so full of ideal beauty! They will command the admiration of the world for ages to come, as they have done for centuries past. Color, too, must have its ideal beauty. In discussing pictures, we talk of the magic of color. The same term is never applied to the works of nature. What is this magic, but the artist's ideal? At the same time, the lines of beauty and the combination of tints must be true to nature, or they will fail to please. But, simple truth of imitation, be it ever so pleasing, will not insure immortality. Ideal beauty, and that alone, lends an unfading charm to works of art.

37. It is true, painting is strictly an imitative art; but mere imitation, or, more properly, copy, can never touch the feelings. The artist must give to his work the impress of his own mind, his own conception of the character, or subject, that he handles. His aim should be to make the resemblance of an object, and

invest it with some new interest, and not a *fac simile* ; for the eye wearies of repetition, and must be relieved by an appeal to the imagination. According to his estimate of the character of art, and the power of his own capacity, the artist will decide on imitation or copy. If, by the medium of lines and colors, light and shade, he gives expression to some fine sentiment, some true feeling that meets a response in the hearts of others, his picture becomes a cherished work of art. On the contrary, if he is incapable of anything beyond mechanical copying, let his skill in that department be consummate, his picture is mere paint, can gratify none but those familiar with the object represented, will live its little day, and be forgotten with its author.

38. The servile copyist, whose pride seems to be an exhibition of purely mechanical skill, instead of attempting to imitate Nature, tries to make a duplicate of her works. This being impossible, his effort results in failure. The hand of man may repeat a work that has already been accomplished by human art, but, to make a duplicate of Nature, is beyond the utmost effort of his skill. The artificial flower, in the making of which, both the form and color may be combined, is perhaps the nearest approach to it. Still, the fibre and perfume are wanting—the life that nature alone can give. To make a resemblance of the same thing on a flat surface, different rules of imitation must be observed.

39. Colored statues and wax figures, belonging to the same class, are so like life, when vitality and the power of locomotion are wanting, that the sight of them produces the most disagreeable sensations. It is impossible to invest them with any ideal impression that might excite a pleasurable feeling. They can be nothing but stark, staring figures, and having the semblance of humanity, with none of its characteristics, they seem but a mockery of the race, and we turn from them in disgust.

40. "Identical repetition is not the end and aim of art. The very essence of imitation is to represent reality by its appearance alone. Reproducing the precise resemblance of an object destroys the effect intended by imitation, which should always

furnish occasion for comparison, for this is the foundation of the pleasure it affords; and no artist understands the nature of imitation, who attempts to produce an exact copy, instead of the resemblance of an object." In a poetic image we look for the resemblance to truth, and not the truth itself, and this truth of resemblance is the fundamental principle of all the imitative arts. In the art of painting, harmony and effect require that the lights, shades, and colors should differ from those in nature. Nature has its own peculiar charms bestowed by the Great Creator, but the charm of every work of art must be the gift of the artist. Borrowing nature's choicest beauties will not make an artistic picture. Each has its own province, and the foolish fear of sacrificing the truth of nature to the beauty of art, betrays an ignorance of the laws that govern both. The pleasure we derive from nature is in its reality; the great charm of art is in the fictitious imitation of nature, by which a resemblance is produced on the same principles. That is, in obedience to the same laws of beauty, symmetry, and harmony that govern all nature's works. A copy is but a repetition, while a true work of imitation bears some impress from the mind of the artist, and by the medium he has chosen, he conveys to the mind of another his conception of the subject represented. In other words, his idea, hence the term *ideal* in art.

41. The artist who sculptured the Apollo embodied his own idea of physical beauty in its full development, and also his conception of the attributes of the god. The statue of Minerva embodies the artist's idea of wisdom, etc., and in all statues of their deities, the Grecians embodied the quiet dignity that should characterize the consciousness of super-human power. It is this air of repose that so decidedly distinguishes them from all other productions of art, all other imitations, however beautiful, and entitles them to the appellation of god-like.

42. The laws that govern the practice of the fine arts are universal. Giotto, Phidias, Michael Angelo, and Raffaele, the most famous artists the world has ever produced, excelled in architectural designs. The belfry of the Cathedral of Flor-

ence, so much admired, was the work of Giotto. Phidias was the architect of the Parthenon ; Michael Angelo of the famous St. Peter's at Rome, and Raffaele planned all the ornamental designs of the Vatican. By this universality of law, the arts are all linked together in intimate and inseparable union and harmony, and each one when truly understood, reveals beauties in another that are lost to those whose taste and knowledge are limited to one alone. To excel in the practice of each, requires the same abilities, and the great poet, like the great painter, is distinguished, not so much by uncommon powers of mind, as by an uncommon combination of powers, designated by the name of genius ; free imagination, fine sentiment, both moral and intellectual, clear discrimination, philosophical reasoning, sound judgment, are all essential to the best productions of ideal art. With imagination, perception, and judgment, an artist may produce works of a high order, but if his mind is deficient in philosophical power, he can be neither a great poet, nor a great painter, for true philosophy is the foundation of all true art. With these powers of mind, the author expresses his conceptions, either in rythmical language, sounds, forms, or colors, as may be most agreeable to his taste, or rather the feelings that actuate him. With the same impulse he chooses the subject of his work, and the world is then enriched by the great production of a great mind, that bears the impress of original power and beauty.

43. It has often been remarked how much assistance the young artist may derive from the photographic art. Yes, just the same that a student of language derives from a translation. Give to a young artist thorough instruction in the principles as well as the practice of form, and light and shade, and he needs no aid from the photographic art, or any other forms of mechanism. In resorting to the use of them he acknowledges his own deficiencies and weakness, and so long as he depends upon the aid they give, he is but a feeble copyist, entirely destitute of artistic knowledge and skill, incapable of producing works of ordinary merit, much less those bearing the stamp of

ideal beauty in any form of imitation. In this point of view, photography, instead of being a great aid to artists, or in any way promoting the progress of art, contributes materially to its degeneracy. It is one thing to copy nature, and quite another to compose a picture according to the rules of imitative art founded upon the laws of nature, and in considering the elements of composition, we shall find that the imagination, judgment, and extensive knowledge essential to the poet, are no less essential to the painter. It is true, the mediums by which they produce the impressions they intend to convey are very different, yet the same powers and abilities are essential to success, for the works of both are equally addressed to the heart and the intellect.

44. Design demands all the ideal of art; for the expression of a fine poetical conception cannot be truly given without the representation of ideal beauty in the forms, light and shade, and color, according to the character and the peculiar tones and tints required by the subject chosen. It will be seen at once that, to give his own conception of the scene selected, the artist must imitate objects that will serve to tell the story, or express the action of each party introduced in the picture. A mere copy will not answer his purpose; for, as we have already said, "the mind craves new impressions," and, to meet this demand, the artist must extend his skill, and impart to his characters some idea or conception of his own. The elements of beauty, essential to design, he will find in nature; but, if he would secure the approbation and favor that he covets, he must repeat them in a pleasing form of imitation. Lanzi remarks "that, in ornamental arts, such as poetry and painting, mankind are more easily satisfied with mediocrity in knowledge than with mediocrity in the art of pleasing." This art of pleasing is the great secret of success. "When Juno, the reigning queen of Heaven, the large eyed, the white armed, wished to gain complete ascendancy over Jupiter, she borrowed Venus' mysterious girdle, or, in other words, the graceful art of pleasing." Ideal beauty is the mysterious charm with which the artist captivates the senses .

and enchants the beholder, and he will find that the most laborious application and study, and the exercise of his best powers in giving to his work grace of form, beauty of feature, and truth of expression, will not lead to a world-wide fame if he fails in this essential requisite of art.

45. This consummation of excellence is not attained, until the artist has so mastered the rules that must guide his practice that, in the execution of his work, he conceals all evidence of labor. The perfection of Moore's sweetest melodies is said to have cost him hours of close study. Sheridan's manuscripts show the same careful labor; and Goethe, the power of whose genius is universally acknowledged, said: "Nothing ever came to me in my sleep." The labor of each of these writers is so entirely concealed, that we are ready to believe that their works cost them no effort beyond that of an ordinary penman; and it is this rare attainment, the art of concealing art, that leads to the erroneous belief in the inspiration of genius, that not only furnishes ideas to the gifted, but the mechanism essential to their right expression. Every composer who obeys his native instinct, labors until he has satisfied his own sense of the true, and the beautiful, and the harmonious, before he can feel that his work is finished. And here lies the great difference in authors, painters, and musical composers. Let any one depend upon what he considers inspiration, or pander to a taste foreign to his own, and, as a necessary consequence, he loses the true and unerring guide of nature, becomes weak in purpose, when he should have grown strong, and feeble in execution, when, if true to himself, he might have become powerful.

46. The uneducated savage, from the necessity of self-reliance, preserves the strong instincts given him by nature. Remove him from this state of existence, giving him the benefit of scientific knowledge, these instincts soon desert him, and he no longer relies upon their dictates. And thus it is with the powers of the mind: their growth and energy depend upon the self-reliance of their possessor; for the leading direction of one's own spirit substitute some extraneous guide, the mental action

inevitably becomes tame, feeble, and spiritless; and the artist who would give a marked character to his work must not depend on imitating other's imitations, or on forming his style after other minds. The native powers acknowledge no such allegiance, and, by their inaction in such service, refuse as it were to sanction the suicidal treachery of self-desertion.

47. The Greeks excelled in beauty of form, so peculiarly their own art, that their works are recognized at a glance. Michael Angelo excelled in the grand style, but where shall we look for the works of art from which he modeled? And who but the Great Creator could have furnished models for the seraphic beauty of Raffaele's Madonnas? These artists had their followers and imitators who soon degenerated to mannerism. In the works of nature, life and vitality are extended from the root to the branches. Not so in art: she sends forth no flourishing and fruit-bearing branches; and in whatever age or country art has sprung up and taken root, in any form of development, then and there alone we may look for its perfection. Art is universal, but strictly indigenous and local in character, and springing as it does from nations so different in tastes and habits, and particularly in religious culture, by which art is ever influenced, it cannot be reproduced in another age, or on a foreign soil. Its growth requires the same influence that gave it birth, and if transplanted under another atmosphere, assumes a modified form, entirely wanting in that originality which is its life.

48. If the paintings of the ancient Greeks had been preserved as well as their statuary, would the Italian artists of the fifteenth century have attained the same excellence as painters? For their pictures they had no "antique models," and like the Greeks must find in nature the principles that are necessary to a successful practice of art; and all people, of every nation and of every age, who would secure a lasting fame to their works, must drink deeply at the same fountain of knowledge. Ignorance accomplishes nothing; earns no immortality; but science, profoundly versed in the immutable laws of nature,

makes truth the foundation of every work of imitative art, and a poetic taste adds the ideal beauty essential to its completion.

49. The genuine productions of every nation exhibit a knowledge of the most essential element of art, that is, harmony. Harmony of effect in the whole, redeems the faults of parts; and it is this, and this alone, that makes any combination pleasing to the eye. The works of the Chinese, for instance, have a certain harmony of parts that stamps their merit; and, though they may not afford decided gratification, yet, so long as they preserve their characteristic harmony, will never offend the eye. (c) The same remark will apply to the Egyptian, Phœnician, etc. At the same time, the artistic works of each nation are so distinct in character as to be recognized at a glance, even when modified to the taste that was formed centuries after their production. This is fully illustrated by Layard, who, in his Assyrian researches, has brought to light many specimens of artistic works, which probably furnished models to the artists and architects of ancient Greece.

50. Another most essential element of imitation is freedom; that freedom of mind and hand which belongs to none but those who have mastered the principles and practice of art. Then, the mind and hand work in unison, and the mechanical means used are like pen and ink in the hand of the poet, and occupy no more attention; neither do they give character to the work produced, being entirely subordinate to the spirit that gives them direction. Allston says: "The materials of the artist are the work of Him who created the artist himself; but over these, which his senses and mind are given him to observe and collect, he has a delegated power, for the purpose of combining and modifying, as unlimited as it is mysterious. It is by the agency of this imitative and assimilating power that he is able to separate the essential from the accidental, to proceed also from a part to the whole, thus educing, as it were an ideal nature, from the germs of the actual." This observation applies to ancient artists, who, with these materials, over which man has,

in the words of Allston, "a delegated power," imitated nature, and artists of the present day, combining and modifying by different means, imitate their works. The Parian statuettes are an imitation of marble, repeating in miniature form some of the antique statues. The gelatine, so called, is an imitation of carved ivory. The Gobelin tapestry is an imitation of pictures. The materials used in these various productions differ so much from that employed in the original models, that they, by a new form of imitation, gratify the natural craving of the mind for new impressions, and thus one of the important purposes of art is accomplished. Still, the imitation of an imitation, must ever be wanting in that informing spirit that stamps the value of an original and ideal production, and which alone gives immortality to the finite works of man.

51. We find artists classed as idealists, naturalists and mannerists, according to their method of practice, or mode of imitation.

52. The number of ideal artists is exceedingly limited. Michael Angelo, Raffaele, Francia and Corregio are among the most eminent. Taking for a guide the rules of art, founded on the laws of nature, they expressed in their works their own conceptions of truth and of beauty. They take the highest rank among painters, for the same reason that poetry takes the highest rank among the fine arts; that is, their works are the farthest removed from the reality of nature.

53. Artists designated as naturalists suppose that the nearer they approach to the appearance of nature, the better their works; and, by thus confounding imitation and copy, fail in their efforts to give pleasure. This is because the falsity of the work of art is made too palpable by the reality that surrounds it. "The artist," says De Quincy, "must never lose sight of the fact that nature is real, and the imitation of it, fictitious. To counterfeit nature is not to imitate her. The fruitless attempt at identical similarity belies and foils itself, and is worthy of no other name than that of counterfeit, mimicry or parody.

Reality, life, motion, are the prerogatives of nature. It is by these means that she gives pleasure. Art gives pleasure without life and reality. Her province is, to supply the place of reality by its representation."

54. Many excellent artists combine idealism with naturalism, and, selecting their models from people by whom they are surrounded, their representations of character, in any subject chosen, are more or less individual. This shows a limited power; and, however meritorious the mechanical skill exhibited in these compositions, they can never rank with the truly ideal. To this class, belong Titian, Carravaggio, Rembrandt, the Caracci, and many others.

55. Mannerists depend upon copying the works, or imitating the style of those artists whose superior skill has given them the greatest fame. "The fluctuations in the progress of art, at different periods, and its final decline, may be principally attributed to mannerism and the mannerists;" or, in other words, to the imitators of imitators. They can imitate the works of other artists without possessing any true knowledge of the subject, and art has degenerated in proportion to the ignorance of the rules that should govern its practice. A thorough knowledge of these is essential to both artists and people; for the character and progress of art depends upon an appreciative public. If natural taste guides the artist in the execution of his work, and there is no appeal to any other criterion, his merits must ever remain a disputed point; for the merits of a work cannot be fairly estimated without reference to some standard of right, some criterion of excellence.

56. An author, for instance, publishes a book which comes before the notice of the people. The majority of readers are sufficiently familiar with the rules of language and composition to detect any egregious errors or blunders on those points; and, if the object of the work is to illustrate either mental or physical laws, its truth is tried by reference to the established laws of nature. So, in a building erected after a certain order of architecture, if any question arises as to the beauties or defects

of the construction, immediate reference is made to the rules of the order. A composition of music is written under the jurisdiction of certain laws of time and harmony, the violation of which destroys all effect in the performance of the piece. But, in judging of pictures, or statuary, how few refer to any standard of rules! We hear connoisseurs refer to the antique and the old masters, and, so far, they are right. But, why were the ancient masters so superior to the modern? And how is it that their works stand the test of ages, and have served as models to many succeeding generations? It is because they worked according to rules founded upon the laws of nature.

57. The history of art shows that artists were a long time in finding out these rules of imitation. Many generations of men practiced the arts, and passed away before anything like perfection was attained. A modern writer remarks that "Italy had artists of eminence coëval with Dante and Boccacio; her national style of painting had taken firm root before her language was formed, or generally cultivated; her advancement in intellectual refinement may be traced through either of these mediums." Progress in art kept pace with progress in civilization. Each influenced the other, and artists found that they must perfect their skill in proportion to the advancements in science; and, in turn, they, by their works, influenced the taste of the people, till finally, the productions of successive artists excited and educated, as it were, a public taste that demanded gratification. The people had learned to love that ideal beauty, which is found only in the highest productions of art. In following its history, we see how artists gratified the people by their works, and the people the artists by a just appreciation of them. This influence was felt by the best men of the time, which, no doubt, gave direction to minds of the highest order and ability. Then, those great pictures were produced, that for centuries, have been the admiration of the world, and the models for artists; and such was the effect of these productions upon the people, that the best artists of the time were chosen to make ornamental designs for buildings and manufactures; for

a taste so cultivated demanded artistic excellence in every work that was intended to gratify the eye.

58. Lanzi says, "that among Raffaelle's most remarkable works, may be mentioned his designs for tapestries in the papal chapel, the subjects of which are from the lives of the Evangelists, and the Acts of the Apostles. The cartoons for them both were designed and colored by Raffaelle. In these tapestries, the art attained the highest point of excellence, nor has the world since beheld anything to equal them in beauty. They are annually exposed in the great portico of St. Peters, in the procession of the Corpus Domini; and it is wonderful to behold the flocks that crowd to see them, and who ever regard them with fresh avidity and delight.

59. "Raffaelle's designs were not limited to historical subjects, for his taste and genius directed all the ornamental parts of the Vatican. He selected the style of ornament suited to every part of it, and thus made the Pope's residence a model of taste for all Europe. He made designs for the stuccoes in the new galleries of the palace, and the various subjects there painted. He then appointed Giovanni Udini to finish the stuccoes, and Julio Romano the figures, and no part of the Vatican was completed without his superintendence. He directed the pavements and doors, and all the interior works of the palace. For the entablatures of the chambers, and for several of the windows and doors, he employed a celebrated Florentine engraver of gems. This work was executed in so masterly a manner, that Louis XIII., wishing to ornament the palace of the Louvre, had all these intaglios separately copied. The drawings were made by Poussin, and Mariette boasted of having them in his collection. Nor was there any other work, either of stone or marble, for which a design was required, that did not come under the inspection of Raffaelle, and on which he did not impress his taste, which was consummate also in the sister art of sculpture.

60. "Feltrino, a Florentine artist, was famous for his decorative inventions, and no artist of his time was so much

IMITATION.

employed in designing foliage for brocades painting. Cosimo, also, drew most elegant designs for tapestry and beds, which were by his brother Antonio, and also by Rossi and F. introduced the art of tapestry weaving into Italy, wrought from the designs of Pontormo and also wrought for the duke of Ferrara, after the manner of Romano, Raffaele's best pupil." *

* Lanzi.

CHAPTER II.

TASTE AND STYLE.

61. THOSE mental faculties called sentiments, are like the reasoning addressed through the medium of the senses. Their gratification constitutes what are called pleasures of taste.

62. Taste is the palate of the mind, and, like the physical palate, accepts and relishes whatever is adapted to its peculiar organization. It also decides the choice of pursuit, as the physical taste decides the choice of food.

63. The tastes, or sentiments, are developed with the mental faculties, and their formation depends upon the kind and degree of cultivation received from the influence of other minds, and the association of surrounding objects. The determination given to taste is called style.

64. The pleasures of taste are more or less varied, more or less acute, according to the power and delicacy of the perceptive faculties. If sentiments of beauty, of grandeur, and of sublimity exist in the mind, gratification and pleasure arise from the contemplation of certain objects that excite emotions peculiar to these sentiments. Hence, those objects are termed beautiful, or grand, or sublime. The aim of the poet, the musician, or painter is, by the power of his art, to excite sentiments of beauty and of sublimity, and thus contribute still more to the pleasures of taste.

65. With reference to works of art, three kinds of taste may be defined : the natural, the cultivated, and the national.

66. The natural taste, however modified, always manifests itself. In some minds, it is stronger and more decided than in others. Still, the best natural taste requires cultivation, and is matured only by study and a comparison of works of art.

67. Individual tastes are indicated at an early period of life. We observe the youngest children making a selection in their toys ; some taking delight in color, others in form ; and, as their minds become more developed, these tastes are more strongly marked. The natural tastes may be improved and matured by culture, or smothered and blighted in the vain attempt to cultivate tastes that have no root. This effort results in failure and disappointment, for the natural and artificial cannot exist together. One must give place to the other. The productions of an artificial taste are marked by an affected mannerism, while those of the natural taste exhibit an original and characteristic style. Taste is more or less subject to extraneous influence. Style is formed at maturity.

68. Tastes called cultivated, and the philosophy of their gratification from works of art imitating nature, can only be explained by a knowledge of the principles that govern the adaptation of nature's works to the wants of man. That is, the mind is constituted with certain appetites to which the productions of nature so exactly correspond as to satisfy their craving for beauty in variety, and variety in beauty. Hence, nature never repeats herself. Grand and striking scenes, or objects that excite the strongest emotions are the most rare. Gorgeous and brilliant colors that weary or overpower the eye, are fleeting and evanescent. Hence, nature never satiates.

69. We have previously said that true philosophy is the foundation of all true art, and the artist, be he poet, musician, or painter, who is unable to distinguish between the various faculties or powers of the mind, or the right manner of addressing them, may, in his effort to excite pleasure, so dazzle the senses, that he will not reach the sentiments to which they are only the medium. The success of his labor depends so much upon native ability, that no rule can guide him beyond that of being

governed by the principles found in nature. He will soon learn that the sentiments cannot be touched by what appears on the surface. Mind must speak to mind, and heart to heart. "Deep must call unto deep." By the aid of the reasoning powers, discrimination is made between the true and the false in art, as well as the wholesome and the deleterious, (for the mental palate, like the physical, may become vitiated,) and the final decision is given by the judgment, the last faculty of the mind that attains maturity.

70. A question of taste sometimes becomes a matter of dispute, in which case it can only be decided by an appeal to the laws of truth. Then, arises the question, what is truth? According to Hickok, "the truth, in anything, is that which distinguishes it from all other things, and, thus, that which is its truth, cannot be truth in anything beside. Truth particularizes its object; therefore, a general criterion of truth is an absurdity." *

71. With regard to beauty, or the beautiful, in art, no standard will serve either for individual or national taste. Beauty is an intuitive perception or sentiment. If it is not implanted by nature, no influence or instruction can impart it, for no laws can define beauty, no theory can establish it. Much has been said and written upon the subject of beauty, yet no standard has been established to which the world agrees to refer. Every one points to his own; and to all who do not acknowledge it to be the true one, we are apt to say: "You are not a person of taste."

72. All works of art are best appreciated and enjoyed by minds kindred to those that produced them. To a person of refinement, coarseness cannot give pleasure. On the contrary, a vulgar mind enjoys nothing delicate; to such, the delicate is not the beautiful. The mere utilitarian takes no pleasure in the decorative and the ornamental: he is gratified with nothing but

* Hickok's Rational Psychology.

the useful ; and, in his estimation, no work of art can equal in beauty a labor-saving machine. We must, then, come to the conclusion, that the sentiment of beauty in the mind of each individual, regulates the standard claimed by him to be the true one. Hence, the impossibility of establishing one for universal adoption. It must be individual, and regulated by the natural cast of mind, by cultivation, and by association.

73. The sentiments form the key note to the intellect and the affections. In their different tones, we find as great a variety as in the different orders of talent. The most refined and delicate belong to minds of the higher order, and are the most rare. It is only to minds of this cast that we look for the best productions of art ; those that please the eye, gratify the understanding, touch the heart, and elevate the soul with a feeling of awe at the Omniscent Power that imparts such varied and wonderful gifts to the mind of man. There is a fullness of pleasure in this excitement of many sensations or perceptions ; we are thrilled with delight, and expatiate upon the beauty of the work that produced them. To those who enjoy it, it is beauty. To those who do not—a dead letter, an unmeaning blank.

74. The works of the Grecian artists show how assiduously they cultivated the beautiful. The stimulus to this pursuit was making statues of their deities, and erecting temples to their honor ; or, rather, this was their object, and the stimulus, the reward of immortality inculcated in their religious belief, and which, at that time, was coveted by people of every grade, more than any other gift of the gods. The national religion was a subject that would enlist the feelings of the whole people. In every community, religious faith is a common bond of interest, and artists could not have chosen any subject for the display of their knowledge, and the extent of their skill, that would have had an equal influence on the multitude. No other would have excited that universal sympathy, which is necessary to the accomplishment of great public works.

75. The opinion is often advanced that we are indebted to the idolatry of the Greeks for those master pieces of art that

still furnish models of beauty to the world. It is also said that the sacred purpose of the pictures found in the Roman churches called forth the best powers of the artists of that time; and thus it is supposed that, to the religious influences of both periods, we are indebted for those works of art that charm the unbeliever no less than the devotee. The religion of ancient Greece has passed away, and, with it—the glory thereof. The religion of Rome is the same now that it was in the days of Raffaele and Michael Angelo, and probably the devotees of the church would be unwilling to acknowledge any decrease in religious zeal or enthusiasm. How, then, can we account for the difference in the artistic skill of the past and the present? We have the same materials at command, and the same incentives to use them. But have we the same age of learning that history reveals among both the Greeks and the Romans, at those periods when their arts were in the highest state of cultivation? Do not the works of all nations and of every age show that it is the taste of the time, and not the religious feeling alone that stamps the character of art? And does not the history of the arts prove that their promotion, everywhere, depends upon the degree of cultivation among the people by whom they are produced, more than upon their religious worship?

76. It is true, religion and art have gone hand in hand; but the taste of the Grecians was formed while they were studying the sciences as well as painting, sculpture, and music, which were considered necessary branches of education. Each one, no doubt, sheds light and improvement upon the rest; and the judgment, formed by high mental culture, modifies and improves the taste, till it finds no relish for inferior works of art, or any form of meretricious ornament. If proof were wanting of the influence of that general taste called public, many might be produced, and also of the influence of surrounding objects in forming the taste of the uneducated part of the community. How was it possible for the ignorant to see daily such works as the Parthenon in its best days, and such a multitude of statues, tripods, and all the most finished works of art, without acquiring

a love for the beautiful? And feeling, too, that they also shared in the national glory, they could not be indifferent to the beauty of the works that so distinguished their country.

77. The style which characterizes the work of an artist, as well as the style of an author, depends upon the character of his own mind. The rules of form, light and shade, and color, bear the same relation to art, as the rules of spelling, grammar, and composition to authorship; and the writer can as well dispense with the rules of language as the artist with the rules of art. At the same time, in the productions of both, there may be a strict observance of rules and yet nothing produced that will make an impression either upon the reader of the one, or the spectator of the other. Again, works are produced by both that suit but a limited class of individuals. Very few are eminently popular. In an extensive community, there are many tastes to be gratified. But few enjoy the grand style of Michael Angelo, or appreciate the power of Rubens. Raffaele is the most popular of all great painters, as Shakespeare of all dramatic writers, the secret of which is, perhaps; that they both imitated general, and not individual nature; and, guided by those principles that are the foundation of artistic excellence, rather than the precedents of others, each imparted to his works the impress of his own immortal spirit, by which they are made vivid and imperishable.

78. At the present day, there are but few artists whose style was not formed by copying the works of others, which is death to all originality. 'Tis true, an artist derives great advantage from the study of those works that furnish a standard of excellence in art, as well as the writer in studying the classics. The error is in copying too closely. Does not history prove that great artists had no predecessors in their own sphere, whose works could have been taken by them as models? And we shall in vain look for anything new or original, so long as artists are confined to models. Let them study nature, take her laws for a guide, and then rely on the strength of their own abili-

ties, as the great have done before them, and works as great will be again produced. Not precisely the same in character, for no two periods of the world are precisely alike, and men of all ages are influenced, not only by the circumstances of their own time, and the character of the period to which they belong, but they also feel the influences of the past. The ideal beauty of those masterpieces of art, (to which they owe their immortality,) has tempted artists of every succeeding generation to look back, instead of forward, and in that way they have lost the influence of the present by which they were surrounded, and that should have given a style and character to their works, that would mark the age and country to which each one belonged.

79. National taste is of slow growth, and is characterized by the influences of climate and geographical position, as well as the religious observances of a people. (d) In the maturity of a nation, their style of art becomes definitely formed, and is then characteristic of the people. With regard to this, one thing may be observed, and that is, but one style prevails at any one period of time. The taste for art, in any community, is gradually developed and cultivated, passing through successive stages to a complete formation; and, after flourishing for a period, loses its vigor, and finally decays; for, when both artists and people feel that there is nothing more to be attained, it is impossible that the spirit of art should be preserved; but the works it has produced still live, as imperishable records of past ages, that prove the power of the Almighty in separating nation from nation, or in blotting them out from the face of the earth, and then, by bringing their works of art to light, show us as it were, that man, with all his powers, is perishable, and He alone is the Infinite, without beginning of days or end of years.

80. Nothing brings people of other nations so vividly before us as their works of art. They tell us of their religion, of their social dwellings and customs, of their advance in civilization and religious culture. To the study of ancient history, a knowledge of the arts as practiced by different nations is indispen-

sable. Language is more or less subject to change and decay, and the significance of many expressions is lost to those who do not use it as a vernacular tongue. Some people have no written language; but all have works of art from which something may be learned of their rise, progress, and character as a nation.

81. The remains of ancient Egyptian and Syrian art prove that their taste was for buildings of immense size, to which their statues corresponded. Restorations, from discoveries made among the ruins of palaces and temples by late explorers, show that the productions of each nation were distinct in character, and marked by a harmonious beauty peculiarly its own.

82. The national taste of the Greeks was for beauty of form. That it should have been for form, and statues rather than pictures, may be traced to the religious influence of the early ages. Colors then had a symbolic meaning, and were used only under the restriction of the priesthood. This influence was probably modified in later times. Still, the names of the Greek painters are few, while their works of sculpture are innumerable. In Rome, this restriction in regard to color was not extended to pictures, and, from thence, the art of painting spread to different states and countries. Yet, we find that the works of every people bear the stamp of nationality.

83. The Greeks prayed the gods that their memories might never die; and this universal desire for immortality perfected the skill even of the most humble artisan. The whole nation were incited by the same powerful and elevating motive, and, in the superior beauty of their works, we see the result of its influence. With this feeling, the whole nation sympathized; and the names of those who had distinguished themselves by superior skill or excellence in any department of art, or in any sphere of life, were handed down century after century, and have reached our own time, even from remote periods.

84. Winckleman says: "We know, even at this day, the name of the architect of an aqueduct on the isle of Samos, and

of him who constructed the largest vessel there ; also the name of Architeles, a famous stone cutter, who excelled in working columns. The names of two weavers, or embroiderers, who wrought a mantle for the Pallas Polias, at Athens, are known ; the name is also preserved of the saddler, as we should call him, who made the leathern shield of Ajax ; even a certain Peron, who prepared a fragrant ointment, was noticed in the works of different distinguished men. Plato himself has immortalized in his works Thearion, a baker, on account of his skill in his handicraft, as well as Sarambus, a clever inn-keeper. With this view, the Greeks appear to have named many excellent articles after the persons by whom they were made, and the articles were always known by those names. Thus, the vessels that were fashioned similar to those made by Thericles, of burnt clay, in the time of Pericles, received their name from that artist."

85. At the present day, neither artist nor artisan asks : " Will this work, upon which I have bestowed so much care and labor, secure to me immortal fame?" The question is : " Will it sell?" And, from the planning of the work to its completion, he consults the public taste with reference to this one object. A moment's reflection will show that works of art, bearing the same elevated stamp as the statues and pictures of the ancient Greeks and Romans, will not be produced in the present century. The spirit of the age is eminently utilitarian. The sciences are studied, not so much for honor and renown, or the love of learning, as that the knowledge gained may be applied to practical purposes. The stimulus to this application is the hope of an immediate increase of pecuniary profit. The arts, too, are cultivated, but the painter is encouraged and supported only by the munificence of the wealthy, or associations for that express object. The daguerreotypist has nearly superseded the portrait painter, for the dispatch with which he accomplishes his work suits the character of the age ; this character influences the taste of the people, and again the public taste gives direction to the skill of the artist. (e)

86. It is frequently said that patronage is all that is needed to secure progress in the arts ; but, in working under the direction of patronage, whether public or private, no man can preserve a perfectly independent mind. The two things are incompatible. Instead of expressing his true thoughts and feelings, the promptings of his own mind and heart, he must be more or less influenced and guided, or probably misguided, by the taste and judgment of others. By patronage, art is reduced to the level of a trade, and all works produced under its direction, bear the stamp, not of genius, but of value received. And, in this prostitution of those powers, which are Heaven's best gift, the finer sensibilities of our nature, the sentiments, that give tone to the mind and character, are irrecoverably lost. A moral death then seems to blight every faculty ; the native powers lose their energy, and we look in vain for any indications of genius, or the maturity of early promise.

87. The tribunal by which the works of the Grecian artists were approved or condemned had no such influence. They felt the justice of the decision given, for it was founded upon knowledge ; and, on the same ground, considered the renown gained by approbation, an honorable distinction, and a sufficient reward. It was for this that they labored, and not a pecuniary remuneration. To the high-minded, honorable distinction is the best and purest impulse. "Honor," says Cicero, "rightly bestowed, nourishes the virtues and all the arts." One thing more must be considered with regard to the artists of that day, and that is, that they worked upon principle. They were not copyists. They had no "antique models," and, therefore, studied nature, learned her laws, and then embodied their own ideas in their own manner, independent of foreign guide or precedent. Without these universal and eternal principles, which form the basis of all that is beautiful and true, art is wanting in that dignity which should ever characterize her works.

88. The Etruscans were in advance of Italy in cultivating the arts, which they practiced even before the time of Cadmus.

Their style of art should be considered as a school and a system rather than as the works of native Etruscan artists. They were a powerful people at least nine hundred years before the Christian era, and, at the foundation of Rome, were far advanced in the arts.

89. The taste for art was introduced into Rome by their warriors, who carried home pictures, statues and vases from the various Grecian cities, as trophies of their victories. Hence, their plastic works partook more or less of the Grecian character. Their early paintings bear evident marks of the influence of Mosaic pictures upon the style of painting first adopted, particularly in the gilded grounds.

90. Among the Italians of the fifteenth century, art attained perfection. The taste of the time was for true learning; and the study of the sciences, so generally cultivated, became important to artists. Thus, the character of the age influenced their minds, and the scientific knowledge then acquired, enabled them to establish the true principles of art, illustrated in their works, and to this they owe their great excellence. Their followers, content with imitating this excellence, instead of learning the principles on which it is founded, have never equalled them in truth to nature, or ideal imitation.

91. The Dutch and Flemish artists were of a later date. They did not substitute the excellence of others for their own characteristic style, but, following nature, produced works of intrinsic excellence and beauty.

92. Among the French, the national taste for pageantry and show seems to have given direction to art. The never-ceasing demand for something new, forbids all attempt at repetition, and, at the same time, calls in exercise the abilities of the best designers.

93. The infinite variety of articles produced by their various artisans, exhibit great inventive powers, and true artistic skill,

founded on scientific knowledge. This universal cultivation gives a refinement of taste in whatever pleases the eye; and the French people look for gratification, not so much in great productions of art, as in manufactures, decorations, and all articles that come in daily use, and by which they are perpetually surrounded. No people are so scientifically correct, and yet so tasteful as the French; and the universal demand for their works, among people of every nation, is not mere fashion; for, by their combination of truth and of beauty, the taste is gratified that was formed to relish the truth and beauty of nature. There is only this difference in the pleasure produced by the two: artificial beauty but touches the surface, gratifies for the moment, till succeeded by some new variety; the beauties of nature, ever fresh from the hand of the Great Creator, touch the heart, and lead it to the source from whence they came.

94. The English have no national style. They follow all schools, and copy the works of all masters, and their most original artists are those who never left their native country to study abroad. Such as Hogarth, Morland and others. Hogarth imitated life among the vicious, both high and low. Morland was both ignorant and vulgar, but painted all kinds of rural scenes with great truth and beauty. He was taught the rules of art by his father, and formed his style from the study of nature, his only model. His taste, which was that of an ignorant mind, whose whole youth was spent with low associates, dictated the choice of objects. Pigs, domestic animals, and fishermen on the sea shore, variously occupied in the different departments of their calling, he delineated with truth and spirit, at the same time giving to his work the impress of his own genius.

95. With ourselves, the national taste remains yet to be formed, and the direction given. If we depend upon imitating the works of our predecessors, we shall have no characteristic style.

96. The rules of art, founded on the laws of nature, form the only true basis for original designs. Let the artist master these, and he may then find his own sphere of labor, and produce new and artistic works, characterized by individual taste and ability. Success depends upon self-reliance. The guiding impulses of our nature are not sufficiently regarded by ourselves, or respected by others. Each one has abilities given him appropriate to a certain sphere. These, he is bound to cultivate and improve, and not depend upon the strength of others to accomplish what it belongs to him to do. This self-reliance makes the great difference in men. It is not conceit, and should not be confounded with it. The conceited are ever degenerating. The self-relying are always improving, growing stronger and stronger in their own might, till they tower above their compeers, and what they accomplish marks an era in the world's progress. But to men of the strongest capacity, as well as the weakest, whatever art their taste leads them to pursue, a knowledge of rules is indispensable to success. Without their guidance, no artist can attain excellence.

97. Under a republic, art has many advantages. The whole people then become judges, and it is because the works of art produced are to be judged by the whole people that the emulation of artists is stimulated to the highest degree of improvement. Grecian art attained its glory under a republic; and, in Greece, the works of their sculptors were exhibited openly, and the constant contemplation of works of the highest order educated the taste of the people, and qualified them to judge of their merits.

98. In Italy, where the best specimens of pictorial art were produced that are known to us, some of the finest pictures were painted for the churches, which were open to the whole people, and so intimately associated with their religion as to be a common subject of interest. The contemplation of these pictures formed the taste of the people, and artists felt that the tribunal before which their works appeared, and by whom they were

judged, was not a limited number of their own profession, but every member of the republic to which he belonged.

99. No art can advance where it is not understood and appreciated. And, until a better knowledge of the subject is diffused among our people, we shall see little or no improvement. In Greece, the arts attained the greatest perfection, and the Grecians were a nation of judges. On this point, Winkelman observes: "The judges, however, were not unacquainted with the arts; for there was a time, in Greece, when its youth were taught in the schools of art as well as philosophy: Plato learned drawing at the same time with the higher sciences. The design was, as Aristotle says, that they might acquire a correct knowledge and judgment of beauty."

100. The festival of the Olympic games, which was the occasion for a general gathering from all the Grecian states, afforded the artist an opportunity to present his work before the most competent judges, and this he did, confident that its faults would be freely condemned, and its merits justly appreciated. It was to the whole assembly of people that the artist then looked for a decision. And what stronger stimulus could he have had for the full exertion of his best powers? At the present day, the artist looks to his brother artists, who compare themselves among themselves, till they are incapable of distinguishing the true from the false in art. The highest standard of each one is the merit of his neighbor. Nothing could be more detrimental. It is an essential hindrance to all improvement, even in those who possess the best genius.

101. Ancient art, as it was practiced at different periods of time, will not be again revived, for the character of art ever depends upon the wants and cultivation of the age in which it is produced. Practical utility is now the great spur of action, and, under its influence, art cannot have the same character as when it was sacred to the gods. In the progress of cultivation, art gradually lost in significance and power what it has gained in grace of form and beauty of finish. When art was

employed as a language, and its productions were emblematical, or symbolical of certain attributes or ideas, beauty was made subordinate to meaning. But, as general knowledge was more diffused, significance became subordinate, and the gratification of the eye a more prominent object of art.

102. The influence of religious observance, and the power of the priesthood limited the progress of art during many centuries. Sculpture did not attain perfection till the time of Pericles; and painting, among the Europeans, in the fifteenth century. Ever since those periods, art has been enriched by new inventions and new discoveries that have had an important bearing and influence upon national taste and national productions. This progress is intimately associated with mechanic inventions, and, indeed, may be considered as resulting from their perfection. Dependent upon the application of mechanical power rather than mental, art is no longer individual and ideal. It is more or less mechanical and material, and artists lose their labor in attempting to reproduce works of an ideal character. The age that gave that stamp is long past, and will not be again revived. During its existence, the principles of science in their application to art were subordinate. Now, they are applied to mechanism, and this mechanism becomes the prominent instrument of art, and it is only in this direction that anything new will be accomplished; for all genuine productions are impressed with the spirit of their own time, the only genius that truly responds to the invocations of the most devoted artist.

103. The study of ancient art should be duly cultivated, for a knowledge of it improves the taste and opens an infinite source of pleasure, giving an appreciation of intrinsic beauties peculiar to the works of antiquity, and, through them, an understanding of the people by whom they were produced. And this is not all: a knowledge of it also explains to us the poetic imagery and figurative language, as well as the symbolic forms and ceremonies recorded in the sacred scriptures; but, to revive an ancient style of art, is like reviving a dead language, the sounds

of which may be uttered, yet the life and spirit that give power to utterance will ever be wanting.

104. So long as art was employed as a symbolic language, and every line and every color expressed a sentiment, or conveyed an idea, it was emphatically artistic. Now, the character of art is changed, and has become essentially scientific. This character gives pleasure, and excites interest from the novelty of its discoveries, and the importance attached to them, but is not likely to become a permanent form of art, because as such, it does not meet the wants of man. His nature craves the ideal; and the universal cultivation of the fine arts, strictly as arts, in all their purity, power and beauty, seems the only thing that can satisfy this appetite without engendering morbid influences.

105. People of every age appreciate and enjoy what they best understand. The ancient knights appreciated the skill and prowess of arms. Hence, their pleasure in tilts and tournaments. The ancient artists appreciated the power and beauty of art according to their mode of practice. Hence, their interest in its promotion and cultivation. But we, of the nineteenth century, can hardly understand how men of former times could perform long marches encased in a full suit of armor; or even cleave their fellows from head to foot through the same coat of steel. Neither can we understand the spirit of ancient art, that seems a super-human power. To appreciate either, we must make it our own. We admire the one, but attempt no imitation of it; and to the other we render homage by endeavoring to give to the productions of our own time the same stamp of imperishable beauty that has immortalized theirs.

106. This subject is worthy of investigation in all its bearings. In the time of tilts and tournaments, the nobles and gentry had no learning. They could not even write their own names. They turned their skill in arms to martial entertainments, and, by including ladies, added to these diversions the ideal of romance, and to this they owed their life and zest. Still, the poetry of the thing was too intimately blended with social and individual life. But these tournaments served to cultivate their

taste for skill of arms, and at the same time, gratified their love of excitement, one of the prominent traits of man's nature, and when the call was given for a holy crusade, the knights and their retinues greedily responded, for no employment could have been more genial to their tastes and habits.

107. We sometimes see this love of excitement taking one form of gratification and sometimes another. It leads the worldly to an excess of fashionable amusement. The business man, to speculation. The devotee, to religious excess. The vicious, to wickedness. The multitude, to a belief in Millerism, spiritual rappings, and the like. Might not this trait, so variously developed, be directed and saved from an unhealthy influence by cultivating a love for the fine arts?

108. Allston, in one of his lectures, says : " Art may, in truth, be called the human world ; for it is so far the work of man, that his beneficent Creator has especially endowed him with the powers to construct it ; and, if so, surely not for his own amusement, but as a part, small though it be of that mighty plan, which Infinite wisdom has ordained for the evolution of the human spirit, whereby is intended, not only the enlargement of this sphere of pleasure, but of his higher capacities of adoration, as if, in the gift, He had said unto man : ' Thou shalt know me by the powers I have given thee.' The calling of an artist, then, is one of no common responsibility, and it well becomes him to consider at the threshold, whether he shall assume it for high and noble purposes, or for the low and licentious."

109. Nothing can give us a more forcible impression of the powers with which God has gifted man, than tracing the progress of art from its earliest commencement ; or, in other words, this world of man's construction. We find, in so doing, that the elements of the human mind are the same everywhere, and ever have been, and that the seeming difference lies in the fact that the people of every nation adopt their own modes of expressing their own sentiments, and recording their own deeds. And we find, too, that the earliest forms used are the most simple and the most original, as well as the most significant. Every suc-

ceeding age shows the influence of the preceding, for not one fails to give more or less of its own impress to all that follow.

110. The massive temples, and colossal figures constructed by the people of remote antiquity, (of the harmonious beauty of which, in their full significance, we have little conception,) exhibit the cultivation of mental powers as well as physical. By the Grecians, both were cultivated, and, in the works that they produced, we see the perfection that results from this complete development. From Greece, the arts were transplanted to Italy, where they were assiduously cultivated, till we find, in following their progress, that the effeminate luxury of the people to which they administered, contributed to their decline and final decay; or, in other words, the Italians, in their luxurious habits of indulgence, lost the vigorous energy essential to the constructive powers of man.

111. Differing essentially in character, and still more in religious belief, which so materially influences art, we vainly attempt to revive the past. The statues of the ancient deities and heroes, and the pictures illustrating sacred history, embodied some poetical conception. They were eminently ideal. But we want no objects of worship, and no pictures of saints, therefore, our artists are furnished subjects from real life. They attempt to make ideal pictures, and representations of those who were men like themselves, and this, too, under the restriction of conventional forms, and the influence of familiar associations. Without a perfect portrait or copy of the individual represented, the work is condemned as wanting in the likeness; without the ideal, it is equally condemned as wanting in artistic excellence; and in thus attempting to combine both the real and the ideal, keeping in mind, as they must, the mundane tastes that they labor to gratify, is it strange that artists so often make a complete failure?

112. The question naturally arises: Then, what can we do, in our great republic, and under the light of Christianity, for the promotion and cultivation of the fine arts? And, what is the best manner of pursuing the subject? The divine religion

in which we believe, was established to overthrow idolatrous worship and the work of men's hands, and shall we do ought to restore it? Or, by self-glorification, make our works offensive in the sight of God? Or, in fear of this, shall we abandon all attempts at ideal art?

113. Intellectual education is more universal with us than it ever has been among any other people, and if with that we diffuse the refining influence afforded by the cultivation of the fine arts, shall we not help to elevate our people above the enjoyment of mere worldly gain, and the vain pomp that too surely accompanies great prosperity? We are gifted by our Maker, who doeth all things well, with both reasoning and perceptive faculties, and without the aid of both, how should we comprehend the Omnipotent and Omnipresent? Cultivating the reasoning faculties to the neglect of the perceptive, produces a one-sided development, and we need not fear to cultivate both, if both are made to grow in the fear of God. The religious element of our nature is its life, and the spring of man's best efforts. Self-aggrandisement was not the first impulse of the ancient artists; neither was this their end and aim. It was to do honor to their gods, and transmit their worship to their posterity. Fame followed from the eminent skill attained under the influence of this stimulus.

114. In praying to their gods to give them fame and immortality, they acknowledged the existence of a higher power, as well as their reliance upon its influence; and the beauty of their works attest the purity of their motives, both in the projection and in the execution. For how much that belongs to the highest cultivation have they furnished models! Poetry, the drama, sculpture, architecture, classic literature, in short, all attainments that require the exercise of the highest faculties; and, if we doubt the utility of cultivating the fine arts, or the influence of this cultivation in refining and elevating the character, let us contrast the ancient Greeks as a nation, with the Jews, who cultivate no arts, but who excel all others in the debasing pursuit of gain. (f)

CHAPTER III.

FORM AND PROPORTION.

115. THE bones comprising the skeleton, play an important part in the production of form and over nearly the whole body, depressions and prominences dependent on the bones may be observed.

116. The forms of the bones are constant; or, at least, undergo but slight modifications during motion. On the contrary, the soft parts are constantly modified by contraction, distension, and change of direction. The movement of a limb, cannot change the proper form of the bone; and, when we observe a bony projection changed to a depression, we look for the cause, not on the bone itself, but in the surrounding parts. It must also be observed, that the extremity of a bone, will always occupy the same position relatively to the bone of which it forms a part; sometimes producing a depression, and at others, a projection, according to the position or movement of the limb. Take for example, the elbow-joint. When the fore-arm is stretched on the arm the joint is marked by a depression. By changing the movement of the limb, this depression is transformed into a strong projection. Still, the projection and depression, will, under all circumstances, be situated at the same distance from the wrist.

117. The shape and proportion of the head is decided by the bones. Indeed, all the varieties of form characterizing individuals, and the different races of men, belong to the skeleton. Therefore, a knowledge of the bones is of importance to the

artist. On the form, and especially on the direction of the bones, depend those of the limbs, whose articulations with the trunk it is impossible to understand without a careful study of their particular forms.

118. A bone is generally distinguished by anatomists as having two parts, the body and extremities. Any protuberance, eminence, or projecting part of a bone, is called a process. Processes generally obtain their names from their size, form, or use. Thus a large process of a spherical form, is called the *caput* or head; if the head is flattened, it is called *condyle*.

119. The bones of every part of the frame are so nicely adapted to each other, that the end of every one is exactly received by, or, admits the end of another. This connection of the bones is called their articulation. These articulations are termed movable, immovable, and mixed.

120. The skeleton is formed by the union of all the bones, and determines the size, the characteristic form, and the proportion of the figure. In a word, it is the frame-work of the edifice. The height of the skeleton cannot alter excepting under the influence of certain diseases affecting the osseous tissue, or the decay that attends old age.

121. The bones are the hardest part of the economy. Everything in their structure tends to give them solidity, and mobility. By anatomists, they are subdivided into long, broad, and short. The long bones prevail chiefly in the limbs. The broad bones protect the cavities. The short bones are found in the extremities, properly so called. These arrangements have a reference to the uses of the different parts. In the mobility, and at the same time, solidity of the feet and hands, we perceive the importance of, and necessity for, the presence of short bones. The short and solid bones of the foot for example, united by strong ligaments, and forming an elastic arch, resist the effect of falls in the lower extremities, yield to the movements of progression, and, at the same time, sustain the whole

weight of the body. The structure of the hand, by its strength, and the number of its articulations, enables it to seize heavy and voluminous bodies as well as to handle the most delicate.

122. The more important, or vital organs, the brain, for instance, are protected by the broad bones. The osseous cage-work, or *thorax*, enclosing the heart and lungs, serves the double purpose of protection and motion; mobility being essential to the play of the lungs.

123. The intimate structure of the bones is complex. They are united together, or rather, meet each other by those articular surfaces called processes, covered with cartilages. These cartilages are formed of a simple elastic substance. Their use is to regulate the articular surfaces and facilitate the movements of the joints. The bones themselves are kept in apposition at the joints by ligaments, composed of a white, compact, fibrous tissue, supple and of great solidity.

124. Of the forms of the bones, some are prismatic, some triangular, some cylindrical, others, quadrilateral. They present on their surfaces, furrows, grooves, and fissures. In them may be observed also, cells, sinuses, and protuberances.

125. The bones are two hundred in number, including the *rotulæ* and *sesamoid* bones, not usually reckoned with the bones of the skeleton; but, as the greater number of these bones are in pairs, that is, exist to the right and left, there remain, in fact, but one hundred and seventeen bones to be studied; of which, thirty-four are single or fellowless bones, being placed in the middle plane of the body.

126. The skeleton may be divided into the head, the trunk, and the extremities. The osseous trunk comprises the vertebral column, the chest or *thorax*, formed by the ribs and breast-bone, and the pelvis. The limbs are designated as the superior and inferior.

127. The head as the centre of thought and expression, demands careful study. The *os frontis* or frontal bone, has high ridges, on which the eye-brows are placed, and hollow chambers,

called *sinuses*, which are wanting in the child. John Bell remarks, "that these sinuses being hollow, add strength to the voice, and that he had observed them very large in a giantess." The ancients represented their deities with these projecting sinuses; and Jupiter, Neptune, Pluto, and Hercules, were all celebrated for having awful voices. Moreover, the muscles which knit the brows, project with more force when the sinus is capacious. In drawing children it must be remembered that no sinus appears till after the age of fifteen.

128. The *parietal* bones are essential to the character of the head. In a fine head, they are neither elevated nor depressed, but continue the shape of the frontal bone, and gradually unite the back of the head with the front.

129. The *occipital* bone holds up the back of the brain, gives origin to many of the greater muscles that move the head and neck, contains the lesser brain, and transmits the spinal marrow.

130. The *temporal* bone is remarkable for its processes, essential to the drawing of the head. First, the *zygomatic* process, the arch under which the temporal muscle acts. It joins the cheek bone, and gives form to the cheek. At its termination is the orifice for hearing; and underneath, the *mastoid* process, that receives the muscles of the neck. This process is a guide to the artist in drawing the head.

131. The face is composed of many small bones, under the names of upper and lower jaw. The upper jaw is most essential to the form. First comes the *nasal* process, which forms the sides of the nose. It is arched outwards, to give the nostril shape; its sides support the nasal bones, and the cartilages of the wings of the nose are fixed to its edges. The upper jaw is the basis on which the cheek bones stand. The *alveolar* process grows with the teeth, and is absorbed with age. In the infant, the jaw not being formed, the shape of the mouth is not altered; but the moment the teeth and alveolar process fall away, the lower jaw rises up, and the lips double in. The external form is then one of the strongest marks of age.

132. The cheek bones join the *zygomatic* process, and form

part of the eye-sockets. Then comes the lower jaw, square at the chin, angular where it turns up to go under the *zygomatic* process, and nearly straight from the chin to the angle, though it was circular in Napoleon, and is so inclined in the Apollo.

133. A knowledge of the skull is essential to the artist in its national as well as individual distinctions. Cuvier reduces the variety of our species to three. The *Caucasian*, or white; the *Mongolian*, or yellow; the *Negro*, or black.

134. The Caucasian is known by the beauty of the oval-formed head, varying in complexion and the color of the hair. From this variety, the most civilized nations have originated.

135. The Mongolian is known by the high cheek-bones, flat visage, narrow and oblique eyes, straight, black hair, scanty beard, and olive complexion.

136. The Negro is marked by black complexion, woolly hair, compressed cranium, and flat nose.

137. The vertebral column, the ribs, and the sternum, form the middle portion of the skeleton.

138. The spine is as important to beauty of form, as the head to intellectual expression. If it is badly formed, the finest limbs dwindle; the finest features and skull become distorted, and the finest hands grow long and skinny. If it is finely formed, every part of the body partakes more or less of its beauty.

139. The spine is composed of twenty-four distinct bones, called *vertebræ*, from the Latin, *vertere*, to turn. They conduct the spinal marrow, support the whole weight of the trunk, head, and arms, and perform, at certain points, the chief turnings of the body.

140. The *vertebræ* form one long column, which extends from the head to the lower part of the body, and is divided principally into two parts; the upper part called the true *vertebræ*, and the lower, the false, because in adults they are immovable. The true *vertebræ* are subdivided into three classes; the *cervical*,

the *dorsal*, and the *lumbar vertebrae*. The false *vertebrae* form the *sacrum* and *coccygis*.

141. Each bone of the spine may be considered with regard to its body, processes, notches and cavities. The body of a *vertebra*, nearly cylindrical, is concave in front, and convex behind, forming the cavity of the spine, which contains and transmits the spinal marrow.

142. On each side of the body of the *vertebrae* are the transverse processes; these articulate with the ribs. The four others are called oblique, or articular processes, from their situation. They are smaller than the transverse, and are placed two on the upper and two on the lower part of each *vertebrae*, and the two superior processes of one *vertebra*, being articulated with the two inferior of the next, firmly connect them together.

143. The cavities of the *vertebrae* coincide, and form a long bony channel, in which the spinal marrow is placed. There are also four notches in each *vertebra*, two at the upper end, and two at the lower, between the oblique processes and the body of the bone. These form a passage for several vessels and nerves.

144. The *vertebrae* are arranged according to the neck, back, and loins. The *cervical vertebrae*, those of the neck, are seven in number. They are of a firmer texture than those of the other parts of the spine, and serve to facilitate the motions of the head.

145. The *dorsal vertebrae*, or those of the back, are twelve in number, and are of a middle size, between those of the neck and loins.

146. The *lumbar vertebrae*, or those of the loins, are five in number. These are larger and stronger than those of the back, and have their spinous processes placed at a greater distance from each other, which is necessary to freedom of motion. They are thick and massive, forming a base for the back, neck and head, which they support and balance. It is necessary for the artist to observe the forms of the *vertebrae*, but more particularly the position of the *vertebra prominens*, where the back

ends and the neck begins. On the position of this *vertebra*, depends the beauty of the shoulders.

147. The bodies of the *vertebræ* are united to each other by substances called *fibro-cartilages* (*discs*) of great strength. They are elastic, and form a kind of partition between the different *vertebræ*, by which means the several motions of the trunk are performed with facility. By their aid, the column moves in nearly all directions with perfect safety to the spinal marrow and nerves; and on their action depends the elasticity of the vertebral column. In age, this ligament becomes shrivelled, and loses its elasticity, which accounts for the stoop and decrease in stature of people who are advanced in life.

148. The *sacrum*, with the *coccyx*, terminates the vertebral column inferiorly, and connects it with the *pelvis*. By its broad base, it articulates with the last *lumbar vertebra*, and by its summit, with the *coccygeal* bone, or *coccyx*. The *sacrum* is composed of five *vertebræ*, distinct from each other in youth, but which unite together in the maturity of the figure. The adult *sacrum* then forms but one bone. The canal for the spinal marrow passes through it, but the medulla itself does not extend so low.

149. The *coccyx* derives its name from its supposed resemblance to the beak of a cuckoo. It differs decidedly from the *vertebræ*, having neither processes nor cavity for the spinal marrow; neither does it transmit the nerves. Its uses are to support the *rectum*, and enable us to sit with ease.

150. Thus, the spine, as we have seen, answers many important purposes. It protects the abdominal thoracic viscera. It supports the head, and gives strength and grace to the whole body. From the number of its articulations, it admits of great freedom of motion, and, from its numerous processes, ligaments and cartilages, it partakes of the strength and firmness of one entire bone. The student in art must also observe the form and direction of its curves. In the neck, at the top, the spine projects a little forward, in order to support the head. A little lower down, it curves outwardly, and thereby increases the

cavity of the chest. In the loins, it projects forward, approaching the centre of gravity. Toward its inferior extremity, it again recedes backward, and affords room for the cavity called the pelvis.

151. The thorax, or chest, is formed by the vertebral column behind; the *sternum* in front; and, laterally, by the ribs, twelve on either side.

152. The *sternum*, or breast-bone, is a *mesial*-bone, or chain of bones. In a young person, it is composed of a series of distinct bones, which unite as age advances, and forms but one. Its upper extremity is broad, and notched in the middle. At each side of the bone, there are surfaces for articulation with the collar-bones, and with the cartilages of the seven ribs. At its lower extremity, is the *xiphoid* appendix, or cartilage, whose form and structure vary considerably.

153. The ribs, twenty-four in number, are arches partly bony, and partly cartilaginous, whose dimensions vary according to the regions they occupy. By anatomists, they are divided into fourteen true, and ten false. The true ribs, seven on each side, are articulated directly to the *sternum*. The cartilaginous extremities of the false ribs do not proceed so far, but are supported by the attachment of one to another, excepting the two lowest on each side, which are not attached anteriorly to the other ribs. Posteriorly, they are articulated to the body of a *vertebra* only, and not with a transverse process. This disposition is necessary for performing many of the motions of the trunk, which depend on the two last *vertebræ* of the back. Had they been attached like the rest, the motions of these two *vertebræ*, and, consequently, the motions of the whole body would have been greatly impeded. The uses of the ribs are, first, to form a cavity, called the *thorax*; second, to afford attachment to various muscles; third, to assist in respiration; fourth, to secure the heart and lungs from external injury.

154. Whilst examining the ribs, the student's attention should be directed to their general form; also, to the head of the rib,

articulating generally between the heads of ~~the~~ *vertebræ*, and to the *tuberosity* resting on, and articulated ~~with~~ the transverse process of the *vertebræ*. The anterior extremity of the rib is thin and terminates in a cartilage. The body of the bone is curved and twisted ; it also has projections for muscular attachments.

155. In direction, the ribs incline downwards, and this angle increases from the first to the last. The *thorax* itself thus formed, is of a conical shape, with the base downwards, and the summit above. A form entirely different from the living model, in which, on the contrary, the chest appears large in the line of the shoulders, and contracted at the lower part.

156. The shoulder consists of two bones, the *clavicula*, or collar-bone, and the *scapula*, or shoulder-blade. In the female figure, the collar-bone is longer, thinner, and less curved than in the male. In its form, it presents a convexity and a concavity. The head is articulated with the *sternum*. The other extremity is broader and flatter, and connected with a process of the *scapula*, called *acromion*. It is also fixed to the *sternum* by ligaments, and on its lower surface near the *acromial* end, it has a tubercle that gives attachment to the powerful ligaments connecting the *caracoid* process in the shoulder-blade. The collar-bone plays an important part in the movements of the shoulder, as it regulates the motions of the *scapula*, preventing it from being brought too far forward, or driven too far back.

157. The *scapula*, or shoulder-blade, is a large and rather thin bone, extremely movable, and situated at the superior and lateral portion of the back by the side of the vertebral column. It lies on a bed of muscle, and moves about, as it were, on a cushion. It is the principal cause of the various markings of the shoulders ; and unless its form and motions are understood it cannot be correctly represented.

158. In shape, it is nearly triangular ; is convex externally ; and concave internally, to fit its form to the ribs. It has three unequal sides ; the largest, called the basis, is next to the

vertebræ. The side next in size is below, and the least side is at the upper part. The *spine* of the *scapula* is a strong ridge of bone, that terminates in a broad process at the top of the shoulder, called the *acromion*, with which the collar-bone articulates. This spine divides the muscles on the *scapula*. It has also another process on its upper part, called the *coracoid* process, and a third called *glenoid* for the articulation of the arm-bone, to which it serves as a fulcrum, and by varying its position, gives great scope to the motions of the arm.

159. The *pelvis* is composed of a circle of large, strong bones, standing like an arch between the lower limbs and the trunk. It gives a powerful support to the body. Its movements are free and beautiful, leaving the trunk above, and moving on the thigh-bones below. John Bell remarks, it is so truly the centre of all the great motions of the body, that when one believes the motion to be in the higher parts of the spine, it is either the last *vertebræ* of the loins bending on the top of the pelvis (a rare and essential beauty of form), or the pelvis rolling on the thigh-bones, (in which there can be no grace of motion).

160. In the adult, the pelvis is composed of four bones, the two *ossa innominata*, or bones of the haunches; the *sacrum*, and the *coccyx*. The *ossa innominata*, or *coxal* bones, sometimes also called *iliac*, articulate strongly with the *sacrum*, and are extremely voluminous.

161. Each *os innominatum* is divided into three bones; the *os ilium*, *os ischium*, and *os pubis*. The *os ilium*, or haunch-bone, forms the upper and most considerable part of this bone. It is articulated posteriorly to the *os sacrum*, and by a firm cartilaginous substance, anteriorly, to the *os pubis*; and posteriorly, to the *os ischium*. The *os ischium*, or hip-bone, forms the lower part of the *pelvis*. It is divided into *body*, *tuberosity*, and *ramus*. The tuberosity of the *os ischium*, the lowest part of the trunk, is large and irregular and serves to support us in sitting. The

os pubis forms the fore part of the *pelvis*, and is the least division of the *os innominatum*.

162. There is formed by the reunion of these bones a vast cavity with solid walls more or less deep. This osseous cavity is notched behind, where rests the *vertebral* column, so called. It is still more deeply notched in front over the pubic portion of the *pelvis*. Beneath the *symphysis* of the *pubis* is the pubic arch, wider in the female figure than in the male. The oblique position of the *pelvis*, with respect to the *vertebral* column must be carefully noted. In woman the *pelvis* is much broader than in man, the upper margin less curved, and the *cotylloid* cavities, that receive the heads of the thigh bones, situated more apart.

163. Haydon remarks, "the form of the *pelvis* is characteristic in the highest degree. In man the shoulders are broad and the haunches small; the thighs in a direct line with the body, which gives a firm step, graceful and noble; while the breadth of the female hip causes the gentle approach of the knees in woman; the step is therefore hesitating, tender, timid, unsure, and bewitching; the most lovely women always walk with a timid apprehension; they cannot help it; they do it from inherent construction."

164. The arm is divided in two parts, that are articulated at the elbow. That part from the shoulder to the elbow is properly called the arm; the other part, from the elbow to the wrist, the fore-arm. The *os humeri*, or arm-bone, is round in the middle, but twists into a hinge-joint at the elbow. At its lower extremity are two *condyles*; their chief use is, to give a large fulcrum to the muscles of the fore-arm which rise from these points. The outer tubercle gives rise to the extending muscles; the inner which is largest, to the bending muscles; for more power is required to bend, grasp, and pull, than merely to extend; which, being an antagonist power, does not require the same mechanical provision for strength.

165. In drawing the arm, it is necessary to remember that the inner tubercle is the lowest. Therefore the hinge-joint is

oblique, which occasions the hand and arm to fall naturally towards the face and breast when crossed.

166. The fore-arm is composed of two bones, the *ulna*, or elbow-bone, and the *radius*. The *ulna* is less than the arm-bone, and becomes gradually smaller as it approaches the wrist. At its upper extremity it has two processes and two cavities. The chief use of the *ulna* is, to regulate the motions of the *radius*, which is situated on the interior side of the fore-arm, and receives its name from its supposed resemblance to the spoke of a wheel. The *radius* is thicker and shorter than the *ulna*, and hollowed at its upper extremity to admit the outer condyle of the *humerus*. It is admitted laterally into the *sigmoid* cavity of the *ulna*; and the cylindrical part, turning in this cavity, permits the hand to be moved round as on a pivot. The lower extremity of the *radius* is larger and stronger than the upper; and the lower part of the *ulna* is the smallest, so that they mutually strengthen each other.

167. In fine nature, the end of the elbow, and shape of the *radius* at the wrist, are always visible, even in the most delicate female hand; but from a false taste, they are sometimes smoothed away, so that no appearance of their influence on the form is seen.

168. A minute study of all the bones of the hand is necessary to the artist. He should also make himself familiar with their general form when united.

169. First, is the wrist; then the bones on the wrist; and lastly, the fingers on the bones. These are technically called the *carpus*, the *metacarpus*, and the *phalanges*.

170. The *carpus*, or wrist, consists of eight small, irregular shaped bones, placed in two unequal rows. Those of the upper row are articulated with the *ulna* and *radius*, and those of the lower row with the *metacarpus*. These bones are convex on the back, and slightly concave on the front towards the palm of the hand. They are covered on the back with cartilages, and secured by several strong ligaments.

171. The *metacarpus*, or hand, consists of four bones, which serve to support the fingers; these bones are of a cylindrical form, somewhat convex on the back, and a little concave internally where they form the palm of the hand. At their upper extremities they articulate with the bones of the wrist; and at their lower extremities, with the first *phalanx* of the fingers. The little finger *metacarpal* bone turns towards the fore-finger *metacarpal* bone; a knowledge of which is essential to the proper formation of the hand.

172. The five fingers of each hand consist of fifteen bones, called *phalanges*. The bones of the first *phalanx* are the longest, and united to those of the *metacarpus*. All the bones of the wrist, hand, and fingers, twenty-seven in each hand, are articulated with each other, and their articulations are strengthened by ligaments.

173. The fingers have free motions, and the great distinction between the human hand and the hand-paw of the quadruped, is the vast and perfect power of grasping by the thumb. The lion has no power to grasp, because he is without the *abductor* muscles, which form the ball of the human thumb.

174. The bones of the fingers are grooved, and slightly arched outwards. The middle finger is the longest, and is straight. The little, and fore-fingers, bend inwardly towards each other. The little finger inclines to the ring finger, which at once gives the drawing of the hand; but, unless an artist thoroughly understands its internal construction, he will never be able to give a perfect representation of its external form.

175. The *femur*, or thigh-bone, is the largest and strongest in the human frame; of a cylindrical shape, convex before, and behind somewhat concave, where it receives several muscles. As is usual with all the long bones, it is twisted on itself, and otherwise remarkably curved.

176. At the upper extremity of the bone is a head, forming the large portion of a sphere, unequally divided, and turned inwards. This head is received into the great *cotylloid* cavity

of the hip-bone, with which it forms the hip-joint. This extremity of the thigh bone has also a neck which is nearly horizontal with the body of the bone, and also two processes; the larger called the *trochanter major*, is situated externally; the inner, called the *trochanter minor* is less. It should be observed, that in fine nature, the *trochanter major* is always apparent. Muscles arise all round it, but it is never entirely covered. The *femur* is articulated at the trunk by means of a *capsular* ligament, which, adhering to the edge of the great *cotylloid* cavity, surrounds the head of the bone, strengthens the connection, and permits it to move in all directions. The lower extremity of the bone is furnished with two processes, called the *condyles*, between which is a smooth cavity, whereby this bone is united to that of the leg by a hinge-like articulation.

177. The inner *condyle* is the largest, to counterbalance the oblique position of the thigh bones. On the fore part of this extremity, glides the pan-bone; and over the back part come the hamstrings. There is also a deep notch where lie the great arteries, veins, and nerves of the leg.

178. The leg is composed of two bones; the *tibia*, which is the larger and inner one, and the *fibula*, which is less in size. The *tibia* is of a prismatic form, having the back part the broadest. Anteriorly, it has a prominent ridge called the *shin*. The upper extremity of the *tibia* is furnished with two cavities which receive the *condyles* of the *femur*. At the lower extremity, is a transverse cavity by which it is articulated with the uppermost bone of the foot. There is likewise, another cavity at the outer side of each extremity, which receives the lower end of the *fibula*.

179. The form of the shaft of the *tibia*, and more especially of the inner and anterior surface, cannot be too carefully studied. In a finely formed shin it curves gently outward till it unites with the instep; and, as it terminates, forms the inner ankle; which in man, is the highest; and in the quadruped, when he stands like man, the lowest.

180. The *fibula*, or outer bone, is less than the *tibia*, and its

upper extremity does not reach quite as high. It is articulated at both ends with the *tibia*. The lower extremity forms the *coronoid* process, which is flat internally ; and externally, convex ; forming the outer ankle, which is a little lower and a little behind the inner.

181. The inner ankle lies a little obliquely forward ; determining the obliquity of the foot, which must be of importance, because there are so many provisions for it. First, the oblique position of the *trochanters* ; next, the oblique position of all the muscles from the groin to the *trochanters* ; and lastly, the obliquity of the ankles. The inner ankle a little one side, which turns the foot outward.

182. In forming the leg, thigh, hip, and foot, it is important to remark their relative positions. When the knee is square towards you, the ankles and foot turn out ; when the ankles are square, the knee turns in ; and when the foot turns a little out, still the knee is not quite square.

183. The knee-pan, technically called the *rotula* or *patella*, is a flat bone placed at the fore part of the knee-joint. Its use is, to defend the articulation of the knee from external injury. It also tends to increase the power of the *extensor* muscles of the legs, by removing their direction farther from the centre of motion.

184. The foot forms a right angle with the leg ; it is composed of the *tarsus*, *metatarsus*, and *phalanges*, or toes, making in all twenty-seven bones.

185. The *tarsus*, or instep, is composed of seven large bones, which form a firm and elastic arch for the support of the body. The *astragalus* alone, of all the bones of the foot, contributes to form the ankle-joint ; and the foot cannot be finely formed, without understanding the position and influence of this important bone. It articulates both with the *tibia*, and the *fibula* on its upper and convex side ; and below, with the *calcaneum*. The *calcaneum* is the largest bone of the foot, is irregular in its form, and the posterior half projects backwards, constituting

the heel, into which enters the *tendo Achillis*; the great cord for the action of the calf. The anterior bones of the *tarsus*, five in number, form a sort of ridge, whose superior surface is convex transversely.

186. Five long prismatic bones compose the *metatarsus*; at their base they articulate with the bones of the *tarsus*, serving to form the sole of the foot, where the tendons and nerves are placed secure from pressure. Anteriorly, these bones form *condyles* which articulate with the *phalanges*.

187. The *phalanges*, three in number for each toe, except for the first which has but two, are disposed as in the hand. The shortness of the last two *phalanges* of each of the smaller toes, and the fan-like shape of the nail-bone of the great toe, merit attention.

188. When the foot is left free and unconfined, and the great toe distinct, the second toe is always the longest. A foot developed without restraint is one of the most beautiful parts of the human figure. In ancient statues, hands are less frequently found than feet, because they are detached from support, and therefore more liable to injury. The hands of the Venus were added by Bernini, and are said to be very inferior to the feet which originally belonged to the statue.

189. The natural height of the human figure, is eight heads; and, in deciding the measurement of its various parts, the head is always taken as the standard of proportion.

190. In studying the arrangement of the parts, we find the gradation so essential to harmony, carefully preserved. The body is longer than the thigh, and the thigh is longer than the leg. The arm is longer than the fore-arm, and the fore-arm is longer than the hand.

191. The proportions peculiar to the sexes, seldom receive that careful attention that is necessary to truth of imitation. Every figure is decidedly marked in its proportions. These in the first place, distinguish sex; and, in the next, distinguish individuals.

192. This difference should be noticed, first, in the proportions of the face as marking sex. The peculiarity on this point, is, the position of the eyes in relation to the line dividing the length of the head and face in two equal parts. As a general rule, the eyes in the male head, stand directly on this line. Those of the female are set a little below it. The effect of these different divisions is truly characteristic. In the one, it is expressive of manly confidence and courage. In the other of feminine delicacy and timidity. The variations upon this rule of proportion, occasioned by the combination of temperaments, are as numerous as the human race; and to the artist, as well as the physiognomist, afford an inexhaustible subject of study.

193. The difference in the breadth of the shoulders and hips is a more prominent mark of proportion. In the male figure, the hips are the narrowest, and the shoulders the broadest. The collar-bone also, is more straight in form, which makes a square shoulder, and gives a more powerful fulcrum to the arm. Being more curved in the female, she gains in grace of form, what she loses in physical strength.

194. In both sexes the arm bears the same proportion to the head. In the fore-arm there is a marked difference, it being in the female, a nose shorter than in the male. Here again, the female gains in grace and loses in power. Nothing is more common in the drawing of the figure, than inattention to the true proportions of the arm and fore-arm.

195. The hand is as long as the face; that is, from the bottom of the chin to the roots of the hair. The foot is as long as the head.

196. The head of a child is much larger, in proportion to the figure, than in the adult, and, in form, is much more inclined to the circle than the oval. The iris of the eye is large, and marks the growth of the other features. The nose is flat. The cheeks, plump and round. The mouth, somewhat retired. The ears, large; and the whole together, heavy. The growth of the

teeth, and formation of the jaw, gradually change the whole character of the face.

197. In the progress of growth and development, the hands and feet are the first parts of the figure to attain their full size. They then look out of proportion. In judging proportion, no figure should be taken as a standard, that is not fully developed. Every period and season of life has beauties peculiarly and appropriately its own, which, if included in the representation of any other, are unnatural and out of place, and, therefore, fail to please.

CHAPTER IV.

MUSCLES AND JOINTS.

198. We have already considered the bones as the foundation of form. On the bones, the muscles have their origin and insertions. Without both muscles and bones, the animal machine would have neither consistence, basis, nor motion.

199. The shape and proportion of the bones, when clothed with muscle, are more or less visible in the head, joints, hands, feet and shoulders. To understand the changes produced upon the external surface by every change of attitude, it is necessary to learn the position and uses of the muscles, and also the form and construction of the joints.

200. The skin is the first object of attention. It invests the whole exterior, re-producing the forms beneath, which are modified by the presence of the cellular tissue. This tissue is immediately below the skin, excepting on the neck and face, where peculiar muscles, called cutaneous, adhere to the external integument. The cellular tissue does not merely form a sub-cutaneous layer; it penetrates all the interstices of the subjacent parts, unites them together, forms for them soft envelopes, facilitating their reciprocal actions, and protecting them from violent shocks. In this tissue, blood-vessels and nervous filaments creep along.

201. Beneath the sub-cutaneous cellular tissue, we find the muscles arranged in successive layers. They are the active organs of locomotion; are of a red color, more or less deep, and vary extremely in size, shape, and direction. They are com-

posed of fibrils ; these, united in bundles, form fibres ; these, again, fasciculi, which are united by cellular tissue, and provided with numerous blood-vessels and nerves. They are attached directly to the bones, or indirectly, by means of tendons.

202. The muscles are enveloped on all sides by unyielding, semi-transparent membranes, called *aponeuroses*. These *aponeuroses* are first seen under the sub-cutaneous cellular membrane, or tissue. They next form sheaths, exactly enclosing the muscles by sending partitions between them, proceeding even to the bones themselves.

203. Each muscle contains two kinds of fibres ; viz. : one of a soft nature, red in color, sensible, and irritable, called fleshy fibres, which are capable of contracting. The other kind, called tendinous fibres, are of a firmer texture, white and glistening, insensible, and without irritability, or the power of contracting. The former prevail in the thick part of the muscle, and the latter at the extremities. Sometimes, however, they are intermixed. They are divided into voluntary and involuntary muscles.

204. The voluntary muscles are entirely subject to the will. Those upon which the fingers, hands, and arms depend for their motion, belong to this class. Involuntary muscles are not subject to the will, such as those of the stomach and intestines. The muscles of respiration are said to have a mixed motion. They depend partly on the will and partly on their own inherent force. The end of a muscle that adheres to the more fixed part of a bone, is called its origin, and that which adheres to the more movable part, its insertion.

205. Muscles owe their motions both to the fibres of which they are composed, and to the nerves of volition. The names that distinguish the muscles are founded upon their size, figure, situation, use, origin, insertion, and arrangement of fibres. If the fibres of a muscle are placed parallel to each other in a straight direction, the muscle is called *rectilinear*. If the fibres cross each other, they constitute a *compound* muscle. If they are disposed in the manner of rays, a *radiated* muscle. If

placed obliquely with respect to the tendon, a *penniform* muscle.

206. Some muscles act in opposition to others; these are called *antagonistæ*. Every *extensor* muscle has for its antagonist a *flexor* muscle. As, for instance, one set of muscles shuts the hand, another opens it. Those muscles that concur in the same action are called *congeres*.

207. The bones comprising the skeleton are united either by their margins or their extremities, which forms the joints. They are held in contact by peculiar cords so disposed as to render some joints nearly or wholly immovable; while to others, they allow of more or less extension, or regulate their action by confining the motion within fixed directions. Hence it is, that anatomists subdivide the articulations or joints into movable and immovable. The movable articulations are formed by osseous surfaces encrusted with cartilages, and held in their places by ligaments. Many immovable articulations have neither ligaments nor cartilages.

208. Cartilages are white, solid, smooth substances, of an elastic nature and fibrous texture, between the hardness of bones and ligaments. Some are connected with the bones, and serve to cover their ends intended for motion, facilitate their articulations, and unite them together. Others belong to the softer parts of the body, and serve for the attachment of muscles. The cartilages encrusting the osseous articulations are supple, elastic, solid, and perfectly smooth. An extremely delicate membrane invests their surfaces, secreting a viscous fluid, like albumen or white of egg. This fluid is called synovia, or joint-oil.

209. The ligaments serve to connect the bones together, and keep them in their places. They are exceedingly strong, white cords, inelastic, and inextensible, flexible, yet unyielding. Their fibres have the lustre of mother of pearl, and they differ from the cartilages and *fibro*-cartilages. Those belonging to the joints are of a tendinous nature, white, inelastic, strong, and flexible. They are distinguished by the epithets, round

and bursal. The bursal ligaments surround those articulations that have a free motion.

210. Tendons, muscles, and aponeuroses contribute still further to strengthen certain joints. The enlargement of the extremities of the long bones not only facilitates their motion, but strengthens the power of the joints. By all these means the mobility and solidity of the joints is admirably secured.

211. The form of the bones is more or less angular; the tendons are straight, and the muscles are circular in action and elliptical in repose. This difference between bones, tendons, and muscles, causes variation of form; therefore it should be observed and remembered.

212. The first muscle in the back, and the most essential to its beauty, both in the male and female figure, is the *trapezius*. It covers all the back and neck, quite to the fore part of the shoulder; the two portions go to the tips of the shoulders, and nearly down to the loins.

213. One portion on each side is implanted into one third of the clavicle nearest the shoulder, and into the tips of the *acromion*. This portion raises the *scapula*. It then branches round the upper angle of the *scapula*, and adheres to its termination. This portion moves the *scapula* towards the *vertebral* column; it then branches down into the back in a point, completing its lozenge form.

214. The drawing of the back, neck, and shoulders, is one of the most difficult things, as well as the most beautiful in the human form; for the *trapezius* is not only important externally, but its form is so varied by internal construction that a perfect understanding of it is essential to a perfect delineation.

215. The *levator scapulæ* is not necessarily visible. The next underneath is the *rhomboides*, which comes from the spine, and follows the *scapula* the whole length at the base. These muscles raise the *scapula*, and carry it backwards.

216. On the fore part of the breast, lies the *serratus major anticus*, which moves the *scapula* forwards. The *serratus* is

most important. It arises by distinct teeth from all the true ribs, and three of the false. It is a part of the cushion on which the *scapula* moves, and goes into the whole base with the *rhomboid*. In violent breathing, in collecting the breath, and the heaving of the ribs and chest, the chief action of this muscle is on the *scapula*; indeed, the *scapula* can hardly move without the *serratus* being in action. It always influences the shape, whether in action or repose; but, when in repose, it is less visible, and then it should not be distinctly marked. Thus, the *scapula*, moved in every direction, causes all the variety of shape and projection exhibited by a back in action; and the great principle, "that the form of every part varies with its action or repose," cannot be better illustrated than by the various movements of this singular bone.

217. The great and important muscle by which the arm is moved is the *pectoralis major*. It forms the characteristic of the heroic figure, the broad and manly breast which it covers, and is inserted into the arm-bone.

218. The *latissimus dorsi* is the broadest muscle of the back, and of the whole body. It is inserted in the arm-bone, and together with the *pectoralis major*, forms the arm-pit. It has its origin in the lower *vertebra* of the loins and *os sacrum*. The action of these two muscles, *pectoral* and *latissimus*, is most powerful. The *pectoral* pulls the arm forward, and the *latissimus* brings it down; as, for instance, in cutting with a sabre. When the arm is fixed on a beam, it raises the body.

219. The most conspicuous muscle in the shoulder is the *deltoides*; one portion has its origin in the *clavicle*, to pull forward; another, from the *acromion*, to pull upward; a third, from the spine of the *scapula*, to pull backward. This arrangement comprises the various portions and actions of this beautiful muscle. In the finest forms, the insertion of the *deltoid* is half way down the arm-bone, between the *humerus* head and elbow.

220. The *coraco brachialis* is a very useful muscle, and, when in action, is always seen between the biceps and triceps inside. It is inserted in the arm-bone, between the *brachialis*

and third head of the *triceps*, and assists in throwing out the arm.

221. There are two muscles belonging to those which move the arm called *supra spinatus* and *infra spinatus*; the first arising above the spine of the *scapula*, and the other beneath it. The *supra spinatus* is inserted into the great tuberosity of the arm-bone, and performs the same motion as the middle part of the *deltoid*. The *infra spinatus* is the largest of the two, and has its origin from the base of the *scapula*, below the spine, and is inserted with the *supra spinatus*. Both are essential to the form of the back; though the first is underneath the spinal portion of the *trapezius*, it affects the shape. The *terres minor* is never seen; but the *terres major* is always visible, or, rather, its effect on the surface. It arises from the angle of the *scapula*, and passes under the head of the *triceps*, under the arm-bone, turns round, and is inserted in the ridge; it goes with the *latissimus dorsi*, acts with it, and is essential to a fine back.

222. These complete the muscles of the neck, back, shoulder-blade, and arm; and no artist, whether painter or sculptor, can form a fine back who does not thoroughly understand them. I need hardly add that those who understand their position and uses, can best appreciate a finely formed figure, either in nature or art, where they are fully developed or delineated.

223. To recapitulate—1st, the *vertebra prominens*; 2d, branch of *trapezius*, along the spine of the *scapula* to the *acromion*, each side parting round the *vertebra prominens*, and twisting a little, as the *occipital* portion makes a turn to go into the shoulder-tips downwards; then, 3d, comes the back and lower part; 4th, the *deltoid* and its three portions; 5th, the *supra spinatus*, *infra* and *terres major*; 6th, bit of *rhomboid*; then, *latissimus dorsi*, which completes this portion of the back and shoulders.

224. The muscles of the fore-arm are four: the *biceps* and *brachialis*, for bending; the *triceps* and *anconæus*, for extending. The *biceps* is a very essential muscle. There is none, in the human frame, whose form is more affected by action or repose.

Bend the arm, and it contracts like a ball; extend the arm, and it stretches like a string. It has its origin in two heads, which, in the arms of strong men, are quite visible, especially in pugilists, till the separation gradually unites and forms but one. The *biceps* is inserted into the round *tubercle* of the *radius*. It bends the fore-arm, and assists supination. As both heads are from the *scapula*, it assists to lift the arm.

225. Immediately under the *biceps*, the *brachialis internus* comes down each side the *deltoid*, about two-thirds the *humerus*, and goes to the *coronoid* process of the *ulna*. In a strong man, it is always well developed on the inside, projecting from the edge of the *biceps*.

226. Upon the back part of the arm, three muscles are described; viz.: the *extensor longus*, *brevis*, and *brachialis externus*. John Bell describes them as one three-headed muscle. The longest head is the middle; it has its origin from the edge of the *scapula*, under the neck, and a little way from the origin of the long head of the *biceps*. The second head is on the outside of the arm; it comes from the arm-bone, under the *tuber*, and just below the insertion of the *terres minor*. These two meet in the middle. The third is the shortest of all, and originates in the inner side of the *humerus*, under the insertion of the *terres major*, and joins the second head about the middle. All the heads are implanted by a strong tendon in the projecting heel of the *ulna*, the *olecranon*, by which projection it has great power.

227. The three combined, form a very powerful muscle, and cover with beautiful variety the whole back of the arm, and their various muscular and tendinous endings produce a beautiful variety of forms, both in action and repose, which must be carefully observed in moulding or drawing the arm.

228. The *anconæus* rises from the ridge, and from the external *condyle* of the *humerus*, by a thick, short tendon, and is inserted into the ridge of the *ulna*.

229. Besides the muscles, there are various sheets of tendinous expansions, which spread over and enclose the arm.

These brace down the muscles when in action, and, by resistance, serve to increase their power.

230. With regard to the motion of the arm, it must be observed, that the muscles on the back and neck going to the *scapula*, move the *scapula*; those on the *scapula*, move the arm; those on the arm, move the fore-arm; those on the fore-arm, move the hand. The perfect freedom of all the motions of the *scapula* and arm is one of the great characteristics of the form of man.

231. The freedom of the arm from the shoulder-joint, requires and possesses a gradation of power. The strongest power being placed at the origin of the motion of the arm; viz., at the blade and back. First, the muscles that move the blade are more powerful than those that move the arm; and those of the arm, than those of the fore-arm; and those of the fore-arm than those of the hand. This is a beautiful gradation of power, and is a peculiarly human characteristic.

232. In forming the arm, one of the chief difficulties is in managing the stringy muscles of the fore-arm. The motions to be performed are three; to roll the hand; to bend the wrist; to bend the fingers. The turning of the hand is performed by rolling the *radius* on the *ulna*. Turning it down is called *pronation*, and turning it up is called *supination*. Then there are two benders, one superficial and the other deep. There are two *flexors* of the wrist; one called of the *radius*, the other of the *ulna*; one going along the *radius*, the other along the *ulna*. There are also two *pronators*, one round and the other square.

233. All the muscles of the fore-arm rise from two points, inner or outer *condyle*; the inner *condyle* is the longest and gives more power—more being required for grasping than extending; therefore all the muscles that bend the fingers, and turn the palm down, come from this *condyle*. The exterior *condyle* is shorter, less power being required merely to open the fingers. All the *extensors* and *supinators* come from the outer *condyle*, and all the *pronators* come from the inner.

234. The arm, when well formed, tapers from the shoulder, the deltoid being the greatest power; reverse this, let the fore-arm

and hand be the longest and largest, it then has the quadruped or animal form.

235. Of the numerous articulations of the head, one only requires the attention of the artist, and that is, the articulation of the lower jaw with the *temporal* bone. The movements of the lower jaw, by the aid of its appropriate ligaments and muscles, are down and up, and from side to side. It can also be made to slide forward and back. The strength of the articulation depends mainly on its muscles and their tendinous attachments.

236. The head articulates with the atlas and the first *cervical vertebra*. At the sides of the great *occipital foramen*, are two *condyles*, ovoid and convex in form. These *condyles* are received into corresponding concave *facettes* on the upper surface of the atlas. Short and powerful ligaments connect the *vertebra* firmly to the *cranium*, so that all the movements of the head are transmitted securely to the atlas.

237. The two first *cervical vertebrae* articulate with each other. On the lower surface of the atlas will be found two slightly concave articular *facettes*. These rest on corresponding slightly convex surfaces of the second *vertebra* or axis. Another small oval *facette* will be found on the inner side of the anterior arch of the atlas. On this plays a corresponding *facette* of the *odontoid* process of the axis. A transverse ligament converts the anterior part of the hollow of the atlas into a ring in which is received the *odontoid* process, and from which it cannot escape; the summit of the *odontoid* process being enlarged, and the ligament being of great strength. Thus, the atlas and the head, which always move together in semi-circular motions, play on the *odontoid* process as on a pivot, which it really is. Fibrous *capsules* enclose the corresponding articular surfaces of the atlas and axis, strengthening, but at the same time, limiting and regulating the action of these joints. Two short, but strong ligaments, connect the summit and sides of the *odontoid* process to the *occipital* bone.

238. The movements of the head are consequently universal so far as they go. It moves forward and backward upon the atlas. With the atlas, it moves through a quarter of a circle to the left, and through the same extent to the right, on the axis or second *vertebra*. But if the movements of rotation extend farther than this, then the whole vertebral column and even the hip-joint contribute to the motion. The similarity and analogy existing in the rest of the *vertebræ* renders it unnecessary to describe them in detail. They articulate with each other and with the ribs, and the spinous processes are connected by various ligaments. From its mechanism and structural arrangement, the vertebral column has the power of moving in nearly all directions, rotating also upon its axis.

239. In the human form, the motion of the scapula, arm, fore-arm, and hand, is perfect: not so in the quadruped. One of the great distinctions in form is the power that man has of making a free circle with his arm; the shoulder-joint being the centre of motion.

240. Man can turn his wrist down; his elbow is a perfect hinge; the shoulder-joint is a ball and socket; and to complete all these, the *scapula*, the centre of these motions, is movable. The moment the arm-bone moves above the horizontal position, the *acromion* process of the *scapula* stops it, and the *scapula* rolls on the trunk before it can go any higher. And here it is necessary to remember, that the muscles that move the *scapula*, come from the breast to move it forwards; from the neck to move it upwards, from the spine to move it backwards; and, from the side, that is, from the ribs, to move it downwards.

241. The arm when farthest removed from its natural posture, exerts the greatest force to recover its original station. Thus in throwing a dart or stone, the arm is drawn back to such a distance from the body as to acquire a rapid motion in returning to its natural posture, and the force is in proportion to the distance to which the arm is carried back.

242. The fore-arm can perform but two movements as re-

gards the arm, the one forwards, and the other backwards. When the fore-arm is naturally bent on the arm, the former is not parallel to the latter. To enable the fore-arm to meet the arm, a movement of rotation must be performed by the *humerus*, sufficient to carry the *radius* and *ulna* in an outward direction. In regard to the flexion of the fore-arm, it is impossible to bring the shoulder and the inferior extremity of the fore-arm in contact. The obliquity of the elbow joint causes the fore-arm to approach the front of the body.

243. The particular disposition of the bones of the fore-arm favor their rotation. A cavity hollowed out on the inner side of the articular notch of the *ulna*, receives the side of the head of the *radius*; whilst inferiorly, it is the *radius* which has a small, articular *facette* corresponding to the head of the *ulna* on which it glides. The bones of the fore-arm move on each other, either forward or backward. The first of these is called pronation, the second, supination. In order to effect the movement of pronation, the head of the *radius* must turn in the ring formed by the annular ligament, and the notch of the *ulna*. The contrary movement takes place during *supination*.

244. Three bones of the *carpus* or wrist, articulate with the bones of the fore-arm; the two first with the *radius*, and the last with the *ulna*. Ligaments placed on all sides of the joint, maintain these bones in their position, and at the same time permit extensive movements.

245. The *carpus* plays an important part in the movements of the wrist-joint; all the small bones, articulated with each other, and at the same time slightly movable, form a medium of transition between the arm and fore-arm; they increase the extent of flexion and extension at the wrist-joint, adding at once to the grace and strength of its movements.

246. The dimensions of the wrist are changed by the opening and shutting of the hand. When the hand is shut, it becomes less than when it is open. The arm, on the contrary, becomes larger when the hand is shut, and less when it is open;

the reason of this is, that in opening the hand, the muscles are extended; and when shut, they are contracted in length, and thereby increase the size of the fore-arm. The fingers, as well as the toes, partake of the customary changes of enlarging when the joints are bent, and decreasing when they are extended.

247. No rules can be given for the depression or swelling of the muscles, except this general one, that a muscle, when in a state of action, and consequently contracted in its length, is increased in bulk, and thereby increases the surrounding parts. When in a state of rest, and extended to its full length, its bulk and the surrounding parts are diminished. This is the necessary consequence of the effect of muscular action so conspicuous in the arm, which, when extended, is nearly an eighth part of its circumference less than when bent at the elbow, and is larger or smaller in proportion as the angle made by bending is more or less acute.

248. The articulations of the hand are numerous. The first *metacarpal* bone articulates with the *trapezium*. It may be made to move in all directions. It also determines the motion of the thumb in relation to the other fingers. The *metacarpal* bones of the fingers are nearly immovable, being thoroughly connected by ligaments. The forms of the articular surfaces of the *phalanges*, and the ligaments connecting them, secure the requisite strength and mobility. The first *phalanges* rotate on the *metacarpal* bones, but the others move only in extension and flexion. These latter movements are checked or limited by the disposition of the articular surfaces and by the tension of the ligaments.

249. The head of the *femur*, or thigh bone, is received into the *cotyloid* cavity; a *fibro-cartilaginous* ring, attached to the border of the cavity, increases its depth, and serves to maintain the head of the *femur* in its place. The round ligament unites the head of the *femur* to the *cotyloid* cavity. A fibrous capsule, attached on the one hand around the *cotyloid* cavity, and on the other to the base of the neck of the *femur*, envelopes the joint

on all sides. The ligamentary apparatus of the joint, strong though it be, is wholly unequal to its protection during violent action ; its safety depends more on the vast strength of the surrounding muscles and their tendons. The ball and socket character of the hip-joint admits of motion in nearly all directions. Its movements are limited upwards by the brim of the *acetabulum*, and backwards, or in extension, by the direction of the ligaments.

250. The muscles moving the thigh-bone, arise all from the *pelvis* and trunk. Those moving the leg, come from the thigh. Those moving the feet and toes, come from the leg. In walking, when the leg is on the ground, resting for the advance of the other foot, the muscles of the leg being fixed, roll the *pelvis* and trunk upon the limb.

251. The knee is seldom properly defined. The bone construction is : first, the *condyles* ; then, the groove in front ; then, the pan-bone and hollows ; the head and bump of the *tibia* and *fibula*, which are the leading bone-guiding points. The pan-bone is, in reality, a lever, or pulley. It is of an oval form, with the smaller part downwards. At its base are attached the four great *extensor* muscles of the leg. To the summit, or apex, is attached the ligament of the *patella*. It is so formed as to fit the *trochlea* of the *femur*, on which it plays during the flexion and extension of the leg on the thigh. The projection of this bone on the knee, removes the centre of motion, and acting as a lever, by resisting the action of the extensor muscles of the leg, increase their power, and this, in proportion to its breadth and its resistance. A broad and powerful pan-bone is an essential characteristic of a standard form for man. When the knee is bent, the pan-bone sinks into the hollow ; when it is extended, the pan rises, and increases the mechanical power, just in proportion as the muscles lose their force.

252. The flexion of the leg on the thigh is limited by the two coming in contact. A careful observation of the sliding of the *tibia* over the articular surfaces of the femoral condyles during flexion of the leg, will enable the artist to understand

the relative changes in the position of the bones. In passive extension, the rotula is free and movable in all directions, limited, however, within due bounds by its ligaments, so that, in point of fact, the rotula absolutely never changes its relation to the tibia beyond a limit regulated by the length of the rotulian ligament.

253. In active extension of the leg, that is, when the extensor muscles are in full play, the patella, drawn upward, slides over the condyles and pulley of the femur; in flexion of the leg, it performs the same action inversely; in the meantime, its absolute relation to the tibia is not altered in either case.

254. The movements of the foot take place chiefly in the articulation of the *astralagus* and *calcaneum*, and in those of the first and second rows of the *tarsal* bones.

255. Numerous ligaments strengthen all these joints, whilst the general mobility of the foot is increased by the sum of all the lesser movements, originating in the other articulations of the *tarsal* bones.

256. The *metatarsal* bones scarcely move on the *tarsal*; the first are as fixed as the others.

257. The *phalanges* of the toes resemble, in their movements, those of the fingers, but they move much less freely. Their most marked movement is extension.

258. In studying the articulations of the figure, the influence of the surrounding tendons, aponeuroses and muscles, in protecting, strengthening and limiting their movements, must never be lost sight of. In some figures, these forms are very distinctly marked. In others, they are scarcely visible. As a general rule, they are much less distinct than is usually supposed, even when the muscular system is powerfully developed. To give prominence to the muscles, action is necessary; yet, ordinary movements slightly affect the exterior. Bold reliefs and deep depressions display themselves only during energetic efforts.

259. Although, for example, all the muscular powers contribute to the support of the body when standing, and every

individual movement, however gentle, requires the combined action of a number of muscles, the arrangement of the forces and levers is so perfect, the resistance yields so punctually to the slightest contraction of these muscular powers, that their change is effected without requiring any great muscular effort. In defining these changes, it is necessary to avoid exaggeration. Nothing is more quiet and simple, and nothing shows a grander design, than the human figure, and its admirable harmony cannot be overlooked. Strong muscular development, a capacious chest and massive shoulders, indicate the strength of man, and the labor for which he is fitted. On the contrary, grace and delicacy mark the beauty of form in woman, and the different position which she is designed to fill. (*g*)

CHAPTER V.

GRAVITY OF THE FIGURE.

260. WHEN a figure is standing on a solid surface, either in an upright or an inclined position, the spot that bears the weight, is called the base of sustentation. The weight may be sustained by one foot, or both; but, the figure will not be in repose, unless the parts of the body are in equilibrium around the centre of gravity; or, in other words, around the line exactly perpendicular to the base of sustentation.

261. Motion is created by the loss of this due equipoise. That is, by an inequality of weight. Nothing can move of itself without losing its centre of gravity; and the farther that is removed the quicker and stronger will be the motion:—As, for instance, in running. With a slow step, the figure will remain nearly upright.

262. The centre of gravity may be supported or suspended; ordinary standing, (station) is an example of the first; the second occurs in suspension by the arms.

263. To remain standing, or immovable, in any position, the vertical line, regulated by the centre of gravity, must always fall on the space covered by the feet, so that all parts of the body may materially counterbalance each other.

264. When the line of gravity falls beyond the base of sustentation, the body inclines, and must of necessity fall, unless its equilibrium is instantly restored by muscular efforts.

265. By separating the feet laterally, the base of sustentation is enlarged in that sense; but, when in this position, a

feeble impulse will overthrow the person. It is quite the reverse when the feet are placed one before the other.

266. To the gravity of the figure the foot is most essential. From its peculiar construction, it admits of every possible variety of motion; and, when not artificially cramped, the greatest possible freedom of action. Being placed at right angles with the leg, it serves as a base of support for the weight of the figure. A man with a wooden leg must have his crutch; or, if an artificial one, he finds a cane, or third foot, indispensable. A person with short feet will necessarily step quick and short. If the feet are not proportioned to the size of the figure, there can be no grace of motion. Venus, the goddess of grace as well as of beauty, is represented by the ancient artists as having feet a little larger than the natural standard of proportion.

267. The balance or equipoise in the human body is of two sorts; viz., simple and complex. Simple, when a man stands upon his feet without motion. If in this position he extends his arms at different distances, or stoops, he changes his entire form in relation to this upright line. For the centre of gravity will always be on a line perpendicular to the centre of the foot that supports the weight of his body. If he rests equally upon both feet, then the middle of his chest will be perpendicular to the middle of the line which measures the space between his feet.

268. The complex-balance is occasioned by a man's carrying a weight not his own, and which he bears by different motions; as in the figure of Hercules stifling Antæus, by pressing him against his breast with his arms, after having lifted him from the ground. He throws as much of his own weight behind the central line, as the weight of Antæus adds before. A man carrying a load before him, will bend a little backwards, which has the effect of a balancing weight, and thus he preserves his centre of gravity.

269. Upon every change of motion or attitude of the body a great variation is observable. For instance, in a figure standing perfectly still, resting equally on both feet, each leg sustains

an equal weight, and the pit between the clavicle hangs in a perpendicular line which rises from between the feet. If the figure extends one arm, the pit recedes towards the other side, or if he moves his leg only, the pit is also moved. By the extension of his arm, the weight of his hand, together with that of his arm, acts like a lever, and thereby alters his centre of gravity. To prevent his falling, this weight must be counterpoised; therefore, he inclines his shoulder to the contrary side. This inclination of the shoulder is observable chiefly in the hips. If a ten pound weight is placed in the extended hand, the effort to obtain an equilibrium is still more apparent. If he receives the weight of twenty pounds in the same hand, it is with difficulty that he decreases the quantity of weight on the loaded side of his body. For the same reason, a man in danger of falling on one side, always inclines his body to the opposite side. In other words, he moves the centre of gravity.

270. When a person from a state of rest proceeds to walk, he, in a similar manner, protrudes the centre of gravity forwards, and that in proportion to the briskness of his pace. In a person walking leisurely, this is scarcely perceivable; but in one running swiftly, it becomes very apparent; his head and shoulders being in advance of the foot which springs from the ground. If he runs against a strong wind, in order to overcome its resistance, he throws himself still more forward, so that if his weight is not duly disposed upon the centre of support, should the wind stop suddenly, he would inevitably fall forwards. In walking, the centre of gravity is over the foot that rests upon the ground.

271. In endeavoring to leap, a man bends his body to acquire a spring, then quickly extends the junctures of the thighs, knees, and feet; by this extension, the body describes an oblique line inclining forwards, and rising upwards. The motion directed forwards, carries the body in that direction, and the motion intended upwards, elevates it. These conjoined motions enable the body to describe a large arch, which is the direction described in jumping.

272. The attitudes of figures should always indicate the degree of strength which they may rationally be supposed to employ in their respective actions. When a man lifts a weight, his body may be considered as the machine; his legs, as the prop, or support; and the centre of gravity, his power. The burden he is lifting is the weight, or resistance, to be overcome, to accomplish which, he must throw more than an equal weight on the opposite side. A man lifting a stick, or other equally light substance, does not exert a force equal to one who is raising a beam. A person intending to strike a violent blow, first averts himself from the object of his attack; then, collecting all his force, he discharges it with equal velocity, compounded of the motion of his arm, and of the weight of the weapon with which he strikes. If he is tearing anything out of the earth, he raises the leg opposite the arm wherewith he acts, and bends the knee. By these means, he balances himself on the other leg, and retires backwards.

273. To represent a man removing a weight, the various motions must be considered; viz.: either a simple motion by bending himself to raise the weight, or when he drags the weight after him, or pushes it before him, or pulls it down with a rope passing through a pulley. The weight of the man's body pulls the more in proportion as the centre of his gravity is removed from the centre of his support. To this must be added the effort made by the legs and back, when they are bent, to return to their natural straight position.

274. In sitting, a large portion of the muscular system remains relaxed, and is, therefore, a position of repose. In resting on the knees, the base of sustentation is much narrower than in sitting; hence, to avoid the fatigue attending it, the body is thrown backwards, that the line of gravity may pass through the limbs nearer to the feet. By this change, the base of sustentation is much enlarged.

275. The various attitudes of the body, and the changes produced by them, must be carefully observed. When one side bends in, the other has a corresponding projection. If the

figure stands on tiptoe, the ball of the great toe belonging to the foot that supports the weight of the body is then the base of sustentation, and the weight must be balanced around it. Wrestlers and rope-dancers practically understand these effects and their causes, and much may be learned by carefully observing their motions.

276. Compare the loaded carriage, and the danger it runs of being overturned when passing over uneven ground, with the movements of man similarly situated, and observe how quickly he, or any other animal, restores the equilibrium by balancing the weight around the centre of gravity.

277. Persons carrying a weight before them, assume an upright attitude, or incline backwards. The porter carrying a load on his back, adopts precisely the reverse position.

278. The position of the shoulders, when the body is in motion, must also be observed. In walking, all bipeds lower the part over the foot that is raised more than over that resting on the ground, and the highest parts do just the contrary. This is observed in the hips and shoulders of a man walking, when the level is not as well preserved as in running. But, whether a man moves slowly or quickly, the parts above the leg which sustains the weight will always be lower than the others on the opposite side. If the figure rests upon one foot, the shoulder on that side will be lower than the other, and the pit of the neck will fall perpendicularly over the middle of the leg which supports the body.

279. The means by which these varying results are produced, are the muscles and their tendons, the ligaments and the aponeuroses. Muscular contraction, under the influence of the will and other agents, acting with consciousness or without, is the mainspring of all these movements. The tendons connect the muscles with the bones, or passive levers of locomotion. Whilst acting, the muscular fibre contracts or shortens itself, swells, and becomes extremely hard. All muscles have their antagonists; when both act together with equal strength, the

part remains immovable, or moves in the diagonal of the acting forces.

280. For the beautiful undulation of form resulting from motion, whether the attitude is transient or stationary, no rules can be laid down; and nothing but a thorough knowledge of the figure and its parts, of the position and action of the muscles, and the formation of the joints, can enable the artist to delineate the ever-changing appearance of a being so complicated in structure, and yet so simple in form.

281. Few figures are represented as well seated, owing generally to an inattention to the difference in the length of the body when seated and when standing. In an upright position, the body always appears the longest, and, if represented in the same way when seated, it cannot be naturally placed. The figure then has the effect of sliding down.

CHAPTER VI.

DRAWING OF THE FIGURE.

282. **AMONG** the fine arts, painting takes the third rank. Yet, no one of them requires the acquisition of so much scientific knowledge. The painter must first understand the science of anatomy, or he cannot represent his forms correctly ;—the science of optics, on which depends his light and shade, perspective and color—the science of mathematics, or he cannot apply these laws—the science of chemistry, that he may know the nature of his colors. He must also understand the laws of gravity—the laws of harmony and beauty—the laws of expression, both in countenance and attitude ; and, finally, the laws of the human mind, to which his work is addressed. In addition to these specific acquirements, he must have an extensive general knowledge, and a skill of hand acquired only by years of practice. He may be master of all the sciences, and yet, without this last accomplishment, he cannot even copy a picture—much less make an original design.

283. By correct drawing, is meant a distinct delineation of form according to its construction and proportion. Mere sketching, with which many amuse themselves, amounts to nothing. A student who wishes to attain the excellence of a skilful artist, must work according to rule ; and the first step towards excellence is to acquire an accurate knowledge of form ; and the next, the ability to draw a correct outline. Fuseli defines outline as that which traces the circumference of an object ; and adds : “ A correct outline may excite pleasure without coloring,

but no coloring can afford equal satisfaction to a judicious eye if the outline is incorrect ; for no coloring, no composition can merit praise where the outline is defective." This is a standard rule, the observance of which is too much neglected. Many people have the very erroneous idea that, to genius, rules are superfluous, and even some painters work under this error. All artists who have attained distinction, however much they may differ on other points, agree upon this one : the importance of correct drawing.

284. On this subject, Barry says : " Drawing is the necessary foundation of painting ; for, without correct drawing, it is impossible to obtain the true representations of objects, the proportions of figures, or a variety of action, or those visible fluctuations in a figure which result from the wonderful combinations of muscles, tendons and bones, by which the animal functions are performed, exhibiting in the several limbs and parts the exact degree of effort, proportioned to the action and the occasion, and by which the inclinations and emotions of the soul are visibly imprinted in the countenance and gesture."

285. With the true artist, the first and last great subject of study is the drawing of the human figure, carefully learning the form and proportion of the various parts, and the manner in which they are brought into action. No one can make himself master of it, without acquiring an accuracy of eye, and a skill of hand, that make the delineation of other subjects a mere pastime.

286. Haydon says : " Each particular passion, or action, will excite a given number of muscles, none more nor less than requisite. The rest will remain quiet. The bones, the things moved, and the muscles, the things moving, are all covered by skin ; and the mechanism of art is to express the passion, or intention, and its consequences, by representing the muscles that are, and those that are not influenced, giving their true effect upon the surface that covers them. When the mind is thoroughly informed of the means beneath the skin, the eye instantly comprehends the hint on its surface, and the action excited, if

correctly delineated, is then true to nature, and the right expression is secured."

287. Leonardo da Vinci says, "The principal and most important consideration required in the drawing of figures, is, to set the head well upon the shoulders, the chest upon the hips, and the hips and shoulders upon the feet."

288. To accomplish this difficult art requires a thorough knowledge of the anatomical structure of the figure, the position and form of the bones, muscles, and joints; their uses as well as their effects upon the surface both in action and in repose. In addition to this, the artist must have acquired great mechanical skill in execution. With such knowledge and ability, the mind and hand work in unison, and it is only when they do (guided by an eye for the beautiful and graceful), that those ideal forms are produced that the world acknowledges to be standards of beauty. If by his limited knowledge and practice, an artist is confined to a model, the figure represented will be more or less individual, and of course, perishable; for history proves, that in works of art, ideal beauty is more pleasing and will outlast the representation of individual beauty.

289. All the great masters were incessant in their study of drawing; and diligently practiced it, after having commenced with coloring. Sir Joshua Reynolds, who deeply studied their works, says, "When they conceived a work, they first made a variety of sketches; then a finished drawing of the whole; after that, a more correct drawing of every separate part, head, hands, feet, and pieces of drapery; they then painted the picture, and after all, re-touched it from the life;" and he adds, "the pictures thus wrought with such pains, now appear like the effect of enchantment. As if some mighty genius had struck them off at a blow."

290. This spirited mode of performing a work, showing a ready mind and a practiced hand, is termed by artists, execution. Michael Angelo's execution was powerful, the result of hard study and long practice by which he had made himself

master of his art. On the contrary, a weak and feeble execution betrays an ignorant mind and an unpracticed hand.

291. A thorough knowledge of the rules of art, and a skillful handling of the pencil require many years of laborious practice. Michael Angelo studied anatomy twelve years; it was his thorough knowledge of every bone and muscle, thus acquired, that gave him such mastery in the art. Some of his sketches show, that his practice was, first to draw the bones, and then make out the figure upon that foundation. He had made himself familiar with every muscle in the human frame, and knew precisely which one should be brought in action to express the passion or emotion, that he wished to delineate. With this thorough knowledge and practice of the grammar of the art, rules are no restraint to that freedom of hand by which pictures are produced that seem the result of inspiration.

292. Michael Angelo was not only a painter and sculptor, he excelled also in architecture, and maintained that no man could make a good architect, who did not thoroughly understand the construction and proportions of the human figure.

293. Many authorities might be produced to prove the importance of training artists of every grade to the highest standard of excellence. And also, many facts stated to prove the advantage that this training gives in the practice of art in every department. "A dispute once arose between two artists, Giordano, a historical painter, and Andrea del Sarto, a famous painter of fruits and flowers. The latter maintained that historical painters could not venture on these smaller subjects; while Giordano insisted that the greater included the less; and verified his words by painting a picture of birds, fruits, and flowers, which so much excelled Andrea's, that he felt himself entirely eclipsed and gave up the practice of the art."*

294. This fact proves, that the highest department of art is the best field for the cultivation of talent. The ancient gladiators were exercised with heavier arms than those with which they fought; because a person accustomed to perform things

* Lanzi, Vol II., p. 52.

more difficult than the ordinary exercise of his employment requires, makes it easy of accomplishment. For the same reason the ancient tragedians accustomed themselves to declaim when seated, which is much more difficult than the same exercise when standing. This principle pervades the practice of every art, and with proper culture a little talent is susceptible of great improvement, and may be so developed as to produce works of intrinsic excellence.

295. Benjamin West says, "It may be assumed as an unquestionable principle, that the artist who has made himself master of the drawing of the human figure, in its moral and physical expression, will succeed not only in portrait-painting, but in the delineation of animals, and even of still-life, much better than if he had directed his attention to inferior objects. For the human figure in that point of consideration, in which it becomes a model to art, is more beautiful than any other in nature; and is distinguished, above every other, by the variety of the phenomena which it exhibits, arising from the different modifications of feelings and passion. In my opinion, it would, therefore, be of incalculable advantage to the public, if the drawing of the human figure were taught as an elementary essential in education. It would do more than any other species of oral or written instruction, to implant among the youth of the noble and opulent classes, that correctness of taste which is so ornamental to their rank in society; while it would guide the artisan in the improvement of his productions in such a manner, as greatly to enrich the stock of manufactures, and to increase the articles of commerce; and as the sight is, perhaps, the most delightful of all our senses, this education of the eye would multiply the sources of enjoyment.

296. "The value of the cultivated ear is well understood; and the time bestowed on the acquisition of the universal language of music, is abundantly repaid by the gratification it affords, although not employed in the communication of knowledge, but merely as a source of agreeable sensation. Were the same attention paid to the improvement of the eye, which is given to

that of the ear, should we not be rewarded with as great an increase of the blameless pleasures of life, from the powers of discriminating hues and forms, as we derive from the knowledge of musical proportions and sounds? The cultivation of the sense of sight would have such an effect in improving even the faculty of executing those productions of mechanical labor which constitute so large a portion of the riches of a commercial and refined people, that it ought to be regarded, among the mere operative classes of society as a primary object in the education of their apprentices. Indeed it may be confidently asserted, that an artisan, accustomed to an accurate division of outline, will, more readily than another not educated with equal care in that particular, perceive the fitness or defects of every species of mechanical contrivance; and, in consequence, be enabled to suggest expedients which would tend to enlarge the field of invention. We can form no idea to ourselves, how many of the imperfections in the most ingenious of our machines and engines would have been obviated, had the inventors been accustomed to draw with accuracy.

297. "But to the student of the fine arts, this important branch of education will yield but few of the advantages it is calculated to afford, unless his studies are directed by a philosophical spirit, and the observation of physical expression rendered conducive to some moral purpose. Without the guidance of such a spirit, painting and sculpture are but ornamental manufactures; and the works of Raffaele and Michael Angelo, considered without reference to the manifestations which they exhibit of moral influence, possess no merit beyond the productions of the ordinary paper-hanger."

298. The human figure presents to the student a subject in the study of which he may learn the guiding principles for the practice of every department of art. Complete success in form, light and shade, and color, requires that the artist should apply himself to the mastery of it, as a musician to the study of sound, with its many variations and combinations, before attempting musical composition.

299. Nothing but this thorough preparation will enable him to do justice to his own abilities. Many fine conceptions are lost from the inability to give them expression, even when the artist has become a proficient in what may be called surface painting. The ambition to gain the title of self-taught artist, has deterred many from acquiring the principles of art. Too much is sacrificed to this limited aspiration, for none but self-taught judges will commend self-taught artists, and the united praises of their contemporaries will not save them from oblivion, or their works from banishment, to make room for the productions of their followers, belonging to the same remarkable order, who, in turn, will have their little day, giving equal delight to contemporary friends and admirers.

300. We never hear of a self-taught musical composer, or a self-taught poet. The world requires in them a strict observance of the rules of their respective arts, positively refusing to tolerate musical errors, or false metre; and, at the same time, countenancing and encouraging the most unpardonable faults in "brother Brush," who, confident of this favor, ignores all rules, and defies all criticism. (*h*)

CHAPTER VII.

PERSPECTIVE AND LINE.

301. THIS work will not include instruction in the important department of perspective beyond an explanation of the fundamental principle.

302. The correct representation of objects as they appear to the eye in their relative dimensions and distances, requires the application of straight lines, without which it is difficult to succeed in the drawing of a complicated subject. If the student would thoroughly understand the art, the first question for him to ask is : Why must the straight lines be drawn ? It is because everything is made visible to us by light, and light moves in straight lines.

303. In nature, what is termed the horizon-line, is always found to be just the height of the eye. This is because the earth is under the eye, and the sky above it. Consequently, the line where the two meet is exactly on a level with the eye. Any person can prove this by observation, either on a plain or the sea shore.

304. It follows that the correct representation of a group of objects on a plane surface must be regulated by a horizon-line, corresponding to the natural horizon, dividing what should appear above, and what below the eye. In arranging a picture, this line must be first decided, because it controls every other line in the composition. The point of sight where the lines come to a focus, must be opposite the point of view, which is without the picture.

305. The point of distance, in perspective drawing, decides the proportions of objects; on the choice of this point, depends both the truth and beauty of the representation. It is, therefore, of great importance. No object, or group of objects, can be seen to advantage, unless the spectator is at such a distance from it, that he can conveniently and distinctly observe the whole at a glance; that is to say, without perceptibly moving the head.

306. The horizon-line may be placed high or low, but never changed after it is once fixed. The point of distance may be near or remote, according to the taste and judgment of the artist, in reference to his subject. A study of the best pictures of various masters shows that, in choosing the point of distance, they were governed by no arbitrary rule. It is probable that they first made a sketch of the subject, giving the desired effect, and then corrected the arrangement by the laws of line and perspective.

307. Placing the horizon-line higher or lower will be found to vary the drawing in every respect. If placed too low, the planes upon which the figures stand will appear shallow. By placing it too high, they will appear steep. If the point of view or stand-point of the artist, is taken at too great a distance, the figures will not be seen with sufficient distinctness. If taken too near, the gradation is lost, which is necessary to an agreeable effect. When a picture is to be placed high, the point of sight should be assumed low, and *vice versa*, in order to have the horizon-line as near as possible to that of the spectator.

308. The centre of the picture does not necessarily mean the central or middle point of the canvas. The perspective centre may be nearer to one side than the other, or nearer to the top than the bottom.

309. Fore-shortening belongs to the department of perspective. Any figure drawn in geometrical lines will appear more or less fore-shortened, in proportion to its distance from the point of sight and the horizon-line.

310. By studying the subject, the student will prove to him-

self that rules deduced from the science of optics and of geometry constitute what is properly called the art of perspective. (*h*)

311. Allston says: "By a line, in composition, is meant something very different from the geometrical definition. Originally, it was, no doubt, used as a metaphor; but the needs of art have long since converted this, and many other words of like application, (as tone, etc.,) into technical terms. Line, thus, signifies the course, or medium, through which the eye is led from one part of the picture to another. The indication of this course is various and multiform, appertaining equally to shape, to color, and to light and dark; in a word, to whatever attracts and keeps the eye in motion. For the regulation of these lines there is no rule absolute, except that they vary and unite; nor is the last strictly necessary, it being sufficient, if they so terminate, that the transition from one to another is made naturally, and without effort by the imagination. Nor can any laws be laid down as to their peculiar character: this must depend on the nature of the subject.

312. "In the wild and stormy scenes of Salvator Rosa, they break upon us with the angular flash of lightning; the eye is dashed up one precipice only to be dashed down another; then, suddenly hurried to the sky, it shoots up, almost in a direct line, to some sharp-edged rock; whence pitched, as it were, into a sea of clouds, bellying with circles, it partakes their motion, and seems to reel, to roll, and to plunge with them into the depths of air.

313. "If we pass from Salvator to Claude, we shall find a system of lines totally different. Our first impression from Claude is that of perfect unity, and this we have, even before we are conscious of a single image, as if, circumscribing his scenes by a magic circle, he had imposed his own mood on all who entered it. The spell then opens ere it seems to have begun, acting upon us with a vague sense of limitless expanse, yet so continuous, so gentle, so imperceptible in its remotest gradations, as scarcely to be felt, till, combining with unity, we

find the feeling embodied in the complete image of intellectual repose, fullness and rest. The mind thus disposed, the charmed eye glides into the scene; a soft, undulating light leads it on, from bank to bank, from shrub to shrub; now leaping and sparkling over pebbly brooks and sunny sands; now fainter and fainter, dying away down shady slopes, then seemingly quenched in some secluded dell; yet, only for a moment, for a dimmer ray again carries it onward, gently winding among the boles of trees and rambling vines, that, skirting the ascent, seem to hem in the twilight; then, emerging into day, it flashes in sheets over towers, and woods, and streams, when it finally dips into an ocean, so far off, so twin-like with the sky, that the doubtful horizon, unmarked by a line, leaves no point of rest; and now, as in a flickering arch, the fascinated eye seems to sail upward like a bird, wheeling its flight through a mottled labyrinth of clouds, on to the zenith; whence, gently inflected by some shadowy mass, it slants again downward to a mass still deeper, and still to another, and another, until it falls into the darkness of some massive tree, focused like midnight in the brightest noon; there stops the eye, instinctively closing, and giving place to the soul, there to repose and to dream her dreams of romance and love.

314. "From these two examples of their general effect, some notion may be gathered of the different systems of the two artists, and though no mention has been made of the particular lines employed, their distinctive character may readily be inferred from the kind of motion given to the eye in the descriptions we have attempted. In the rapid, abrupt, contrasted, whirling movement in the one, we have an exposition of an irregular combination of the parabola, and the serpentine will account for all the imperceptible transitions in the other.

315. "It would be easy to accumulate examples from other artists who differ in the economy of line, not only from these, but from each other, as Raffaele, Michael Angelo, Corregio, Titian, Poussin; in a word, every painter deserving the name of master; for lines, here, may be called the tracks of thought,

in which we follow the author's mind through his imaginary creations. They hold, indeed, the same relation to painting that versification does to poetry, an element of style; for, what is meant by a line in painting, is analogous to that which, in the sister art, distinguishes the abrupt gait of Crabbe from the sauntering walk of Cowley, and the 'long, majestic march' of Dryden, from the surging sweep of Milton."

316. Fuseli attaches the same importance to line as an element of composition—and says, "Various are the shapes in which composition embodies its subject and presents it to our eye. The cone or pyramid, the globe, the grape, flame, and stream, the circle and its segments, lend their figure to elevate, concentrate, round, diffuse themselves or undulate in its masses. It towers in the Apollo, it darts its flame forward in the warrior of the Agasias, its lambent spires wind upward with the Laocoön; it inverts the cone in the Hercules of Glycon, it doubles it or undulates in Venus and the Graces. In the bland central light of a globe imperceptibly gliding through lucid demi-tints into rich reflected shades, it composes the spell of Corregio, and entrances like a delicious dream; whilst like a torrent it rushes from the hand of Tintorett over the trembling canvas in enormous wings of light and shade, and keeps all individual importance in general effects. But whether its groups be imbrowned on a lucid sky, or emerge from darkness, whether it break like a meridian sun on the reflected object with Rubens, or from Rembrandt, flash on it in lightning, whatever be its forms or its effect, if it be more or less than what it ought to be—a vehicle, if it branch not out of the subject as the produce of its root, if it do not contain all that distinguishes it from other subjects, if it leave out aught that is characteristic and exclusively its own, and admit what is superfluous or commonplace—it is no longer composition, it is grouping only, an ostentatious or useless scaffolding about an edifice without a base; such was not the composition of Raffaele."

317. For the choice of line, no specific rule can be given.

The artist must be guided by the general laws of harmony, which require that the line should be in keeping with the subject. It may be the parabola, the serpentine, or the angle. Harmony also requires that the character chosen, should pervade every part of the work.

CHAPTER VIII.

LIGHT AND SHADE

318. To understand the laws that govern light and shade, it is necessary to refer to the laws of optics, or, that branch of knowledge which treats of the laws and properties of light and of vision as performed by the eye.

319. *First.* Light is an emanation or something which proceeds from bodies by means of which they are made visible. All bodies may be divided into self-luminous and non-luminous. Self-luminous bodies are those which have the power of discharging light. Non-luminous bodies are those which have not the power of discharging light. One non-luminous body may receive light from another non-luminous body and discharge it upon a third; but the light must originally come from some self-luminous body. When a lighted candle is brought into a dark room, the form of the flame is seen by its own light and the objects in the room are made visible by the light which they receive from the candle and again throw back. Those objects on which the light of the candle does not fall, receive reflected light.

320. *Second.* All bodies, whether self-luminous or non-luminous, discharge light of their own color. A red flame, or a red-hot body, discharges red light. A piece of red cloth discharges red light, though it is illuminated by the white light of the sun.

321. *Third.* Light moves in straight lines, and consists of separate and independent parts, called rays of light. If light

is admitted into a room through a small aperture, it will illuminate a spot on the wall exactly opposite the sun; the middle of the spot, the middle of the hole, and the middle of the sun all being in the same straight line. If there is dust or smoke in the room, the progress of the light in straight lines will be distinctly seen. If a small portion of the admitted light is stopped, and the rest allowed to pass, the portion that passes is not in the slightest degree affected by its separation from the rest. The smallest portion of light, which can either be stopped or allowed to pass, is called a ray of light.

322. *Fourth.* When light falls upon any body, part of it is reflected, and part absorbed by the body or transmitted through it. When the body is bright and well-polished, like silver, a great part of the light is reflected. When the body is transparent, like glass or water, nearly all the light is transmitted, and only a small part reflected.

323. The principles of light, shade, and reflection as applied to the purposes of art, are best illustrated by the illumination of a ball, either by natural or artificial light.

324. Suppose a ball to be the object on which the light falls in a direction of forty-five degrees, or the diagonal of a square, and at a right angle from the ball to the place where you stand. One half the ball will appear illuminated and the other dark. This state of the two hemispheres, constitutes the two masses of light and shade. In the centre of the mass of light, falls the focus of illumination on the ball, between the centre of the illumination and the circle of the ball. Where the illumination reaches its extremity, lies what may be called the transparent tint or shade; and between this and the dark side, lies what is called the ærial tint, or middle tint. The point of darkness, the extreme shade, is directly opposite the focus of illumination, between which and the ærial tint, lies the tint of reflection, or reflected light. If the ball rests on a plane, it will cast a shadow equal in length to one diameter and a quarter of the ball. That shadow will be darker than the shade on the ball,

and the darkest part will be where the plane and ball come in contact.

325. A shadow can be cast only by an object that intercepts the progress of the rays of light. The object as we commonly say, being in the light, casts a shadow.

326. The gradation of the shade, and the casting of the shadow in works of art, is technically called sciagraphy, from two Greek words signifying a shadow, and to describe. It is a distinct science of which we give only a few of the leading principles.

327. *First.* The comparative size of the luminary, and the object illuminated must be considered. If the lumious object, which causes the shadow, is larger than the body that intercepts the light, the cast shadow diminishes in proportion to the distance of that body from the source of light. But, if the luminous body is the smallest, the shadow increases with the distance. This is easily demonstrated by lines supposed to be drawn from the source of light to the figure illuminated.

328. *Second.* The relative position of the luminary in relation to the object intercepting the light is to be considered, as on that, as well as on their size depends the extent of the shadow cast. If the light is high above the object, the shadow will be short. If low, as at sunset, the shadow will be long. Cast shadows vary in degree with the opacity, or transparency of the objects by which they are thrown, and also, with the degree of brilliancy in the source of light. When the light proceeds from a small luminary, as a candle, or from a small aperture, the shadows cast are stronger than when it proceeds from the sun or open daylight, as they are then modified by the reflection of the surrounding atmosphere.

329. For the effect of light on a group of objects, Titian says : "Study the effect of light and shade on a bunch of grapes." Each individual grape has its own light, shade, reflection, and cast shadow ; and the bunch as a whole, has its focus of light, its gradation, reflection, and cast shadow. The ball illustrates the principle for the focus, gradation and reflection of light on

a single object. The bunch of grapes illustrates it equally well on a group of objects. The student will find the principle of light, as derived from nature, made clear by studying the effect of light, both natural and artificial, on these two objects, cast in plaster. By studying the effect of light on the grapes, he will learn how the gradations and reflections produce harmony of light and shade.

330. It is sometimes said that we see no such effect in nature. This is for the want of an opportunity. If a position could be obtained where the effect of the sun-light upon the earth could be observed, we should (supposing the world to be round) see precisely the same effect that we find upon the ball with the light coming from one luminary.

331. In regard to the relief of figures, objects contrasted with a light back-ground, will appear much more detached than those placed against a dark one. Those parts which are farthest from the light will remain the darkest, and every distinction of outline will be lost in the general mass of shadows; and, unless they have their reflexes, they will either cut hard upon the ground, or appear to become a part of it. All bodies being surrounded by light and shade, the artist may so arrange his figures that the dark side will fall upon a light ground, and the light side upon a dark ground. This arrangement serves to detach the figure, and, at the same time, contributes to harmony of effect. The reflected lights will be more or less apparent, in proportion as they are seen against a darker or brighter ground, because of the force of contrast. Reflected lights may be so thrown as to modify the force of a cast shadow.

332. The term *chiaro-scuro* is adopted from the Italian; and, in its primary and simplest sense, means the division of a single object into light and shade; and, in its widest compass, comprises the distribution of light and shade over a group of objects.

333. The exclusive power of *chiaro-scuro* is to give substance to form, place to figure, and to create space. In its appli-

cation to painting, *chiaro-scuro* comprises the proper gradations of lights and shades on objects placed in certain positive lights, and at certain distances.

334. Great care is necessary, both in the distribution and their gradations from light to dark, because, by the arrangement of these, the position of different objects is expressed in regard to distance.

335. Shade must not be confounded with obscurity, which is an entire privation of light, while shade is merely its gradation: the figures in shade still being radiated by the general dispersion of light. From light to shade, there should be an imperceptible transition. If the demi-tints, or semi-tones, are wanting, the lights appear like so many spots. For the gradation of light that produces the demi-tints, (which are absolutely essential to the unity of the parts,) there are two causes: first, the objects recede from the light, and next, from the spectator.

336. In the distribution of light and shade on objects, their forms must be considered. In nature, all forms are more or less round; and, when illuminated by the sun, or a flame, or by an aperture admitting light, must have two relative extremes of light and shade; two balancing tints, the illuminated and reflected, divided by a middle or aerial tint. The effect of illumination by a flame, or aperture, differs from that of the sun in this respect: the sun illumines all parts of the enlightened side of an object, while the light of a flame, or light admitted through an aperture, strikes only on the nearest point, producing an effect more or less resembling natural light, according to the relative dimensions of the light and the object, and the distance which separates them.

337. Carefully observe the reflected lights giving them a soft and transparent effect. Every object that receives light, reflects it upon some contiguous object, and it is only by preserving these reflections that the proper relief can be given to the various parts of a composition, particularly to those in the shade. The reflected lights serve to detach objects that are thrown in the shade, and give them distinctness, without which

they would be lost in obscurity. From ignorance of their importance and effect, a painter, sometimes, omits them; and, for the purpose of making each object distinct to the eye, gives one broad glare of light over the whole subject. But light cannot be made a substitute for more essential and indispensable requisites. Too much of it only serves to destroy simplicity and unity, and the spectator soon turns to some more quiet, and, therefore, more attractive subject. The color of objects from which reflected lights proceed must also be carefully observed, because from them they take their hue.

338. Collection and combination are the great principles of *chiaro-scuro*. The lights and shades must be so distributed as to give force and strength to the picture, when viewed as a whole. Excellence in this department requires that the artist should collect and manage his lights in such a manner that each one will support and relieve another. If they are multiplied, broken, subdivided, no relief will be obtained; but, if the relative parts are harmonized, and so arranged as to give shade to light, and light to shade, they form a strong combination, and produce a powerful effect.

339. In its application to art, light is divided into four different kinds: natural, artificial, mixed and super-natural, or ideal.

340. Natural light proceeds directly from the sun, and varies: first, according to the time of day; second, when it proceeds from a clear atmosphere, but is not direct from the sun, as, for instance, from a northern window, where the direct rays of the sun cannot enter, but are reflected; third, when the rays of the sun pass through clouds and mists; fourth, moon-light.

341. When the light proceeds from the sun, the lights on the objects that receive it are broad in proportion to the shadows and shades. (§ 327.) A subdued light is the most agreeable in a picture, because it does not weary the eye, which shrinks from a broad glare. It is not wearied with the same thing in nature, for, in that, there is the variety of life and motion. As a substitute for the life of nature, which it is impossible for the artist

to transfer to his canvas, he must, by the aid of his imagination, give some ideal effect that will please the eye, or gratify the taste.

342. Nothing gives the artist so good an opportunity for an agreeable effect of light, as the presence of clouds or mists, which present a subject that is universally pleasing.

343. In the representation of moon-light, but few excel.

344. Artificial light is that which proceeds from a candle, or fire, and produces more or less effect, according to the presence or absence of other light. In the application of artificial light, the lights which fall on the subject are small, in proportion to the shades and shadows, and, in order to obtain the right effect, pictures representing an artificial light should be studied by an artificial light, and the laws of sciagraphy carefully observed. (§ 327.)

345. By mixed light, is meant the introduction of both natural and artificial lights in the same subject. This is a difficult art, but, if done with skill, may have great effect. Some of the Dutch pictures of interiors furnish examples for the illustration of the principles of *chiaro-scuro*, and also for mixed light, which may be studied with great advantage.

346. Super-natural, or ideal light, is created by the imagination of the painter, and is regulated by the laws of artificial light. (§ 336.) Corregio's *Notte* is a fine example of super-natural light as applied to art.

347. Aërial perspective belongs to the department of light and shade, by which is meant such a gradation of light from the fore-ground of a picture to the horizon-line, as will represent each object introduced, according to its true distance from the point of view. (§ 333.)

CHAPTER IX.

COLOR AND ITS LAWS.

348. COLOR distinguishes painting from the other imitative arts. Form, composition, design, expression, are common to all. Complete success in the art of painting depends upon the right combination and arrangement of colors.

349. The laws of light and shade, given in the last lesson, apply also to color; for bodies appear to us colored only in proportion as they are illuminated by the light of the sun. Hence, an object of any color, thrown entirely in the shade, becomes colorless.

350. Red, blue, and yellow are the primary elements of all color, and, from the union of these elements, in certain proportions, is formed every conceivable variety of tint and hue. White and black, in reference to art, are not considered as colors, but as the modifiers of colors. The nature of colors, their relation to one another, and the effect of light, shade and reflection, must be well understood before a correct combination can be formed.

351. *Prismatic colors.*—Light, as it surrounds us, appears white; but we no sooner dis sever a ray by the prism, than we find that light contains three distinct colors; viz. : red, blue, and yellow. Other colors shown by the prism, the orange, green, indigo, and violet, are formed by the intermingling of blue, red, and yellow.

352. Order of rays :—

Extreme red, (of a crimson character), discovered only when the eye is protected from the glare of the other rays by a cobalt blue glass ;

Red, first ray visible to the eye without the glass ;

Orange, formed by its passing into, and mingling with yellow ;

Yellow, the most intensely luminous of the rays ;

Green, formed by the intermingling of yellow and blue ;

Blue, in which the light rapidly diminishes ;

Indigo, deep blue ;

Violet, formed by the intermingling of blue and red ;

Lavender gray, a neutral tint produced by the combination of red, blue, and yellow rays.

In regard to the natural colors, as they appear to the eye, in the red, yellow and blue are subordinate ; in the yellow, red and blue are subordinate ; in the blue, red and yellow are subordinate ; and in the secondary colors the third primary is subordinate. This theory is the basis of all good coloring. Let the student in art place a mirror in such a manner as to reflect the sky, or any other natural object, and then with his palette match the color thrown upon it ; in the experiment he will test this principle of nature for himself, and make it more completely his own. (i)

353. Pure colors.—Red, blue and yellow, being the primary colors, it follows, that by the combination of these colors, in certain proportions, every true variety of color and hue is produced. Let the student place on his palette, in a circular row, a small portion of the primary colors, leaving intermediate spaces between them. Then, with his pencil, mingle blue and yellow, he will produce green ; mingle red and yellow, he will produce orange ; mingle red and blue, and the product will be violet. He then has six colors ; three primary, and three secondary, which represent the only pure colors found in nature. The extreme red and indigo, shown by the prism, are deep shades of pure red and blue.

354. *Modified colors.*—The intensity of a pure color may be modified and reduced in power, by mixing with it a portion of the other two primaries; for instance, to modify red, add yellow and blue; to modify blue, add yellow and red; to modify yellow, add blue and red. The color thus modified, retains its true character, but loses in force. A secondary color, formed by the combination of two primaries, may be modified by the addition of the third primary.

355. *Warm and cold colors.*—Warm colors so called, are those that are allied to fire, as the red and yellow, and the orange, formed by the combination of these two primaries. Cold colors are blue and green, in which the warm are subordinate. The violet is intermediate between the warm and cold.

356. *Natural order of colors.*—The same experiment that illustrates the laws that determine the arrangement of light, is the best for illustrating the order of colors, because in respect to each there is a corresponding tone; that is, in regard to their brightness or intensity. A plain globe when illuminated by the rays of the sun, will display all possible shades of its own color. The focus of illumination will exhibit the strongest color, and from that, there will be a regular gradation to the deepest shade on the globe.—(§ 324.)

357. To understand the principles of color still farther, place the prismatic colors on the ball; yellow will answer to the focus of illumination; next to which, the red naturally belongs. These two intermingling, form the orange; so that we have first the yellow, then the orange, then red. Next to red belongs the blue; the mingling of these two primaries, red and blue, forms the violet, the intermediate between the warm and cold colors, and comes next in order; then follows the green. With this order of arrangement, the artist will always give the true distance to each object introduced in his composition; still, he must be careful to avoid formality, which, if he pays due atten-

tion to the modification of colors, is easily accomplished without any violation of the rule of order.

358. *Absorption of color*.—No body is perfectly transparent, therefore in every substance that receives and transmits light, more or less is lost by absorption. If all bodies absorb light according to their opacity or transparency, it follows that they absorb more or less color of which light is composed; hence, no painter can color according to nature, without combining all three primaries in every hue of his palette. An artist ignorant of these laws, will attempt to represent flesh tint with pure red and white; but, to imitate the colors of nature with truth, he must add yellow and blue to his combination; thus he will find it in the representation of the rose, or any other tint of red. Truth to nature requires the combination of the primary colors in the representation of every natural object. Pure colors are furnished in every variety, but the strong blues with which the artist makes his rich greens, will not give the right hue to his imitation of a blush rose. In his discrimination and combination, he shows his taste and skill. Some artists color with truth and good taste, guided by the eye alone; yet in imitating nature, much is gained by understanding her laws, and making them the foundation of his guiding principle.

359. *Reflection of colors*.—Rays of light falling upon a body more or less transparent, or opaque, are either absorbed or reflected. In nature, absorption, as we have seen, shows the secondary colors; reflection shows the primary. A red substance absorbs the blue and yellow rays, and throws back the red. A blue substance absorbs red and yellow, and throws back the blue. A yellow absorbs the red and blue, and throws back the yellow. This can clearly be seen if a white substance is so placed as to receive the reflected rays from any blue, red, or yellow body. This law of nature, that all bodies throw back their own color, it is important for the artist to keep in mind.

360. If a yellow body is placed against a white, the white will receive yellow rays, which may be distinctly seen, while

the yellow will receive white light. If a red body is placed against a yellow, there will, in the mutual reflection, be an intermingling of the two colors, forming a hue which the colorist must, if he would be true to nature, carefully observe in his reflected lights. This is absolutely essential to the atmosphere of a picture.

361. *Law of contrast.*—Let the student place on his palette a portion of the three primary colors, blue, red, and yellow. If he combines the yellow and the blue, green is formed. He has then but two colors; one primary and one secondary. The red, being left pure, is then the contrasting color to the green. By combining the red and the yellow, orange is formed; blue is then the pure and contrasting color. Red and blue combined, form the violet, to which the pure yellow is the contrasting color. Such is the simple law of contrast, and these three are the only pure contrasts in nature; all others being modifications. Whatever the combination, the purest color introduced, which may be a secondary, is the contrasting one; because it has the most power over the eye. In the contrast between pure red and green, red is the strongest, and commands the eye. On the contrary, if the red is modified, and its strength reduced by the addition of blue and yellow, and then opposed to bright green, the green becomes the characteristic color of the contrast. The effect of contrast in any combination is never obtained without the modification of colors, on the principle of pure contrast, both in the primaries and secondaries.

362. The contrast between red and green is considered the purest, because in that there is the nearest balance of light and shade; the yellow and violet is the strongest; and the blue and orange the intermediate. The red and green, having all the light that is necessary to contrast, with an equal balance of light and shade, is the most pleasing to the eye. The contrast of yellow and violet is positive and powerful, and is seldom found in nature, compared with the frequency of red and green. The blue and orange is more quiet, and produces less impression

than the other two. These characteristics prevail through all the various modifications of contrast.

363. A strong contrast may be modified, still preserving its truth and purity, by adding to the primary color, on which it depends, a portion of the secondary color, formed by the mingling of the other two primaries. By this means, a combination of colors sometimes gains in depth and richness, what it loses in force and brilliancy.

364. *Law of harmony.*—Some subjects, from their character, will not allow of the life and gaiety of contrasting colors. Therefore, that effect must be destroyed, and the whole combination modified by the colors being brought into harmony, which is done by mingling the tone-color of the composition with every other introduced.

365. Suppose, for instance, red to be the tone-color contrasted with green. Add red to the green, harmony is then produced, and the life of the contrast destroyed. If blue exists as an accompaniment to the green, add red to the blue. If yellow is introduced as an accompaniment to the red, add red to the yellow. This mingling of the tone-color with every other one used, destroys all contrast, and reduces the whole composition to perfect harmony.

366. *Tints.*—White and black are the representatives of light and darkness, and, in relation to art, are considered as the modifiers of colors. For instance, let us take a portion of pure red, and add white to it, we then have a tint of that color; add more white, and we have another tint; and so on, until a perfect gradation is formed, even to the extreme light.

367. *Shades.*—Take another portion of red, and add black to it, we then have red, and a shade of red; by adding more black, another shade is produced. In this manner, shades are formed in true gradation to the extreme dark. This may be illustrated by a red ball, as in light and shade.

368. *Hues.*—Let the student take a portion of the secondary colors, and place them in the same manner as the primaries, in a circular row. Then, by combining any two of the secondary

colors, he will produce a modified color, properly called a hue. In this way, he will obtain three hues, called primary. Then, take a portion of any two of these hues, and combine them in the same manner, he will produce secondary hues. In the primary hues, the force that characterizes pure colors is destroyed. In the secondary hues, color becomes more neutralized; still, the hue is clear and pure, and this purity is essential to good coloring. It is only this guiding principle of combination that will secure the purity and transparency of color, which is an indispensable requisite in this beautiful department of art.

369. *Tone of color.*—The character of color is defined by the word tone, which is applied either to a simple color or a combination of colors. For instance, we say of a picture: It has a dull tone; or, a brilliant tone, a clear tone, a gay tone, a subdued tone. Every proper arrangement of colors, or composition of colors, has its prevailing tone. That is, one color which controls all those with which it is associated. This color gives character to the whole picture. Its ascendancy is preserved by keeping in due subordination every hue, tint and shade introduced. On this, depends the unity and harmony of the work as a whole. The tone of color is given to nature by the temperature of the atmosphere. In a cold atmosphere, blues will predominate. In a warm atmosphere, the colors and hues will exhibit more red and yellow.

370. *Degradation.*—In coloring, this aerial effect that expresses distance, is termed degradation, or keeping; and, according to this principle found in nature, color must not be changed, or destroyed, in the distance, but subdued just in proportion as objects recede from the fore-ground. If the distance is obscured, the eye is never satisfied. Therefore, the artist should leave no doubt as to how his back-ground is occupied. He sometimes hides it, for the reason that it is beyond the reach of his shade, and, for the same reason, paints hollow drapery, from his utter inability to draw a figure. If he paints for the ignorant only, this subterfuge may conceal the poverty of his

skill; but the better educated will detect his trick at a glance. (j)

371. For the working of colors, no very definite rules can be given. The practice of the painter must be founded on the principles of light, shade and color, as heretofore laid down. Success depends upon the right observance of rules. That is, they must not be disregarded, neither should they be followed mechanically. The judgment and mental ability of the artist, which no rules can supply, will decide his success.

372. "Benjamin West was led to try the effect of painting, in the first place, with the pure primary colors, and softening them afterwards with the semi-tints; and the result confirmed him in the notion that such was probably the peculiar method of Titian. But, although this idea was suggested by his visits to the collections of Venice, he was not perfectly satisfied with its soundness as a rule, till many years after his arrival in London, and many unsuccessful experiments."

373. The direction given by Washington Allston was to paint the face at a sitting. One advantage of this practice is, that the expression is not so liable to be of a mixed character. If the artist is painting a portrait, he, in this mode of practice, secures the likeness before there is any change in the mood of the sitter. If an ideal picture, he has in his mind his conception of his subject, and, before that is lost, or changed by delay, he impresses it upon the canvas. The great advantage of this practice, in regard to execution, is an intermingling of the various colors on the canvas, by which the effect of nature is more nearly approached, and more easily obtained. This can be done with the brush on the canvas, as it cannot be done with the knife on the palette. Allston said to a young artist: "Set your palette, and your hand will find the colors." To me, he gave the direction: "Paint the face at a sitting." Upon which I practiced successfully. If a hand were introduced in the picture, it was accomplished at another sitting, and this, I believe

to be the best practice. It was also Gilbert Stewart's method, whose portraits were charmingly natural and life-like.

374. In the various color books, directions are carefully given for dead coloring, ground work, etc., the excellence of which the artist may test, or, what is still better, find out a method for himself. Every master, no doubt, had some way peculiar to himself, which, if known, would explain the secret of his surface, and which, perhaps, he could not himself have clearly defined to a fellow artist. A general direction of Allston's was to make light red, suiting the tint used to the tone of the subject, the ground into which all other colors were worked, until the right effect is obtained. This is the only method of practice by which the appearance of life, that ever belongs to vitality, can be truly imitated, and which no artist will be likely to secure by endeavoring to penetrate what he considers the secrets of a master's practice. Let each one have his own secrets in execution, and, if true to nature and his colors, he cannot fail to secure a pleasing effect.

375. The greatest artists, both painters and sculptors, have, in the execution of their works, evidently been governed by the principle that all objects found in nature are clear and distinct, both in form and color; and that the effect of the atmosphere is to soften the lines, and subdue the colors, so that all that meets the eye in a single view is rendered harmonious and pleasing as a whole. Their skill, guided by this principle, enabled them to give just the strength and force required for the right effect of their work, when seen at its true distance. The weak and ignorant, on the contrary, depend upon pleasing the eye, by the most minute detail, and labored finish. With this finish, there can be no true surface. Nothing to mark the individuality of the work. Nothing to stamp it as the production of any one artist. It exhibits only the finish of great mechanical labor, and any patient hand can attain the same degree of skill. It requires no head, and people of the least intellect will the most excel in it.

376. The skill to give the right surface, to which the atmosphere will add the effect required, depends no less upon the judgment, matured by experience, than upon native power and genius. The great point is, for the artist, to leave off just where the atmosphere can blend and harmonize the whole work, without destroying its life and spirit. To those who are ignorant of the requisites of art, this is not quite clear. To those who understand the subject, the distinct stroke and decided touch that characterize the work, are evidences of original and powerful thought, as well as masterly execution. Such work is the remote opposite of the labored finish, peculiar to mechanical skill, and those who truly enjoy the one, can take little pleasure in the other. When a work of art is well accomplished, the pleasing effect produced absorbs all attention, and the surface remains unobserved, until the spectator scrutinizes the picture, for the purpose of deciding whether it is by the hand of Raffaele, or Titian, or Rembrandt, as it appears at first sight ; or only a successful imitation of one of those masters. Amateurs, familiar with their style of coloring, may be deceived. Those who have studied their surface, or execution, never.

377. The number of painters who have excelled in this beautiful department of art is very few. It is said that during the last three hundred years, not more than eight or ten masters have been good colorists. This has been attributed to the difficulty of establishing rules for every variety of color and hue. Perhaps it is because an appreciation of the beauty of color depends upon an intuitive perception, with which few are gifted. Some persons have no eye for color, as others have no ear for music. And again, much depends upon education. The uncultivated taste is gratified by the broad and dazzling glare, so distasteful to the cultivated, which, in its refinement, relishes the subdued and mellow tone that excites a more quiet and dreamy pleasure. The softest and most harmonious tints are those on which the eye reposes with lingering delight. Their effect on the eye is like a low, soft melody upon the ear, that

steals over the senses with the power of enchantment. And happy the artist who understands this magic of color; for, by a charmed eye, all other senses are carried captive; and, through this medium, he commands a degree of attention and admiration that yields to no other power of art.

CHAPTER X.

EXPRESSION.

378. WE have now considered the first principles of art, and find that they include a knowledge of anatomy, and the laws of optics, as applied to perspective, light, and shade, and color. A knowledge of these sciences may be acquired by any diligent student, who has the taste to pursue them. But, if he stops here, he will only be a man of science. To succeed as an artist, he must learn the more general and abstract principles of nature, on the application of which his success so much depends. The laws of science furnish the basis for the laws of imitation ; but science can no longer be the only guide for the student in art. Success depends on his ability to finish what science has begun. Taste now dictates, the judgment and skill modify and improve, and finally, the artist's own spirit must inform the work of his hand. Here properly begins that ideal imitation, for which his previous studies have prepared him.

379. Under the term expression, in art, is intended everything that gives character to a work. The form, countenance, attitude, color, must all be treated with reference to expression.

380. Expression is both definite and general. It belongs to every part of a work, and stamps its value. Correct drawing is considered the most essential requisite of art, correct expression, the highest attainment. The first is the foundation of all other excellence, and is more easily acquired. The second adds completion to the work, and demands greater abilities and acquirements. The outline sketch gives the foundation ; embodies

the conception of the artist. From that, we learn his intention or design. Light, shade, and color may add expression and beauty to the character given in form, but cannot redeem its defects. In nature, character is marked by the bone construction, the foundation of form, and it must be the same in all imitations of nature. Proportion is as essential to truth of character as to beauty of form. "The difference in the features of various individuals, is principally owing to the size and proportion of the bones that constitute the base of the face. Youth, age, sickness, health, and even the stronger affections of the mind, change the countenance; but the diversity of feature, marked by the length, breadth, or projection, produces the diversity which marks the countenances, not only of nations, but of individuals, so that no two of the human family could be found who were precisely alike."

381. Fuseli remarks that "Expression principally consists in representing the human body and all its parts in the action suitable to it; in exhibiting in the face the several passions proper to the figures, and marking the emotions they impress on the other external parts. Frequently, the term expression is confounded with that of passion; but the former implies a representation of an object agreeably to its nature and character, and the use or office it is intended to have in the work. Passion, in painting, denotes a motion of the body accompanied with certain airs of the face which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

382. "It is important to distinguish the materials and the spirit of expression. To give this, one must be a master of forms, and of the hues that embody it. Without truth of line, no true expression is possible. * * * To make a face speak clearly and with propriety, it must not only be well constructed, but have its own exclusive character. Though the elements of the passions be the same in all, they neither speak in all with equal energy, nor are circumscribed by equal limits. Though joy be joy, and anger anger, the joy of the sanguine is not that

of the phlegmatic ; nor the anger of the melancholy that of the fiery character ; and the discriminations established by complexion are equally conspicuous in those of climate, habit, education and rank."

383. Character, with its infinite variations, and multiplied forms of expression, furnishes the artist an inexhaustible subject of study. Of late years, the study of phrenology has in some degree superseded that of pathnology, much to the detriment of art. 'Tis true, the form of the head is very important as indicative of character ; but it is to the face that we look for the ever-varying emotions of the mind, and for the expression of those pure and ennobling sentiments that add interest to beauty, and invest it with supreme and lasting command. The artist who would excel in expression, must understand the physical construction, even to the hair and complexion, that belongs to the temperament of his subject.

384. By the temperament is meant peculiar faculties and dispositions of mind connected with the predominance of certain portions of the organism over others. The temperaments are divided into five different kinds ; the athletic, the sanguine, the lymphatic, the nervous, and the bilious.

385. The athletic temperament is marked by a predominance of the muscular system, intellect feeble ; sometimes, scarcely existing. The skeleton or osseous frame-work solid, and the joints large. Specimens of this temperament are not rare, and are often met with at public places exhibiting their strength. In these Herculean forms, the head is generally small, but the temporal and masseter muscles are large, indicating strong animal instincts. The face is large compared with the cranium ; the features heavy and vulgar ; the eyes without expression, yet sometimes brilliant and ferocious ; the locks and beard abundant. A short and thick neck unites the head to a trunk characterized by shoulders and chest of vast proportions, well covered with enormously developed muscles.

386. Hercules is often erroneously represented with a heavy,

massive, and over-loaded form. Strength does not depend solely upon weight or bulk, but also upon the direction given to the muscular powers by the quickness and address of the perceptive faculties. Hercules was represented by the ancients as assisting Atlas in sustaining the weight of the skies, yet they attributed to him great speed and activity.

387. The athletic temperament is characterized by the predominance of the muscular system, and by a defective intelligence, almost wholly replaced by animal instincts. This temperament never occurs in women, however great their strength.

388. In the sanguine temperament, the form is rounded, as in woman; and frequently, too heavy. The skin is strongly colored and rosy, especially on the face, which is rather round than oval. Fair, or chestnut-colored hair overshadows a forehead more ample than in the athlete. The eyes are blue or gray, prominent, rounded, and fully open. The too prominent cheeks seem occasionally to contract the orbits. The physiognomy partakes of the general character, to which obesity is often added.

389. The lymphatic temperament occurs frequently in the female sex. It has for its character a dull, or dead-white skin, of a fine tissue, and marked by a net-work of blue veins. The contours are rounded but the tissues are deficient in firmness; at times, a certain morbid air pervades the appearance, and the whole has a doughy look. Persons of this temperament have generally fair hair and blue eyes; a rosy tint adds transparency to their coloring. The intellectual faculties present nothing peculiar.

390. With the nervous temperament, the physiognomy is restless, and movable; the look pale and languid; the eyes generally black, and vivid; the hair brown or black, and the superficial veins prominent. The skin is transparent and the muscular system not remarkable for strength. The nervous man has an exalted and quick imagination, is disposed to melancholy and exhibits ardent passion.

391. Men of the bilious temperament have a brownish color,

thin, elongated visage ; eyes and hair brown ; the superciliary ridges prominent ; bushy eyebrows ; the look penetrating ; the nose straight or aquiline ; lips thin and pale ; the body firm, and as it were dry ; skin of a brownish tinge. To an intellect equaling the nervous temperament, the bilious adds great perseverance, overcoming obstacles by a most persevering resistance ; occasionally cruel, and generally a prey to an insatiate ambition.

392. These are the simple temperaments which are the most rare. The compound temperaments are formed when the simple unite and counterbalance each other in the same individual. When no one temperament predominates, the character is indecisive.

393. No department is more difficult, or requires more careful study than the expression belonging to temperament. In the first place, the physical conformation and complexion are determined by the temperament—or rather, both are in harmony with it. Then the attitudes and actions proceeding from the natural impulse of feeling and character, indicate the temperament. Truth to nature requires, that the form, complexion, and attitude should all be in keeping, or the expression in one, will contradict the character indicated in another. The infinite variations of action and attitude, like the infinite variations of feature in the human countenance, mark individuality.

394. "Lavater told Goethe, that on a certain occasion, he held the church-bag for the collection of offerings from the people, when he tried to observe only the hands, and satisfied himself that in every individual, the shape of the fingers and hand, and the action expressive of the feeling in dropping the gift, were, in each one, distinctly different and characteristic."

395. Of this peculiarity of individual muscular movement, any person may satisfy himself, by observing at the church door, on a Sabbath day, how every man as he enters uncovers his head. Here all meet together for the ostensible object of public worship, in an edifice set apart by common consent for sacred purposes. Yet, the action of no two persons will mani-

fest precisely the same state of feeling on entering a house dedicated to the worship of the one true God, in whom each one professes to believe.

396. The same individual difference may be observed in the step of the foot. No two are alike, so that the approach of a person is often distinctly and surely announced to the accustomed, listening ear. The foot is only changed from its habitual action by an excited state of feeling, or when its movement is controlled by the fear of detection. If we observed the feet as much as the hands, we should, no doubt, find that the motions peculiar to them are decidedly expressive of the general temperament, and that their action regulates the gait of the figure, which is ever indicative of character.

397. The expression of passion varies in different individuals. "Some weep from anger—others for tenderness and joy, or for suspicion. Some for real pain and torment; whilst others weep through compassion or grief. These different feelings will be expressed by some with marks of despair; by others with moderation: some only shed tears; others cry aloud; another has his face turned towards heaven, wringing his hands—each according to his different temperament."

398. Nature is the only true field for the study of temperaments. Little more can be done for the student than to define the characteristics that mark the simple temperaments. The ability to distinguish the various shades of character, from the strongest to the most delicate, that belong to the compound temperaments, depends upon his powers of perception, of discrimination, and of appreciation. The judgment is matured, and skill acquired, only by laborious and long continued observation and study.

399. "In delineating the effects of passion, it is necessary to remember that passionate excitement produces more or less effect upon the whole figure. If one hand is clenched, it is unnatural for the other to hang listlessly by the side. When the face is stern and vindictive, the whole frame exhibits more or less energy, and right expression of the whole requires

attention to every part : not only to each figure, but the grouping, invention, etc. If the scene requires strong expression, the outline should be free, the light bold and clear, and the coloring vivid. On the other hand, if the expression of strong feeling and passion is not limited in delineation, it will either appear theatrical or exaggerated, and have an unpleasant effect. To give just enough, requires the exercise of taste and judgment, for the force of expression must be in keeping with the characters, and in proportion to the occasion and the subject represented."

400. The artist must thoroughly understand the muscles of the face, and the position of each one that is called into action, to express the different passions or emotions excited. He must then study nature where he finds integrity of nature ; not where expression is restrained by conventional forms of propriety, or studied concealment.

401. True expression has but one source—the natural impulse of irrepressible emotion. A correct imitation of the muscles thus excited to action, will secure an interest in the character represented. As a substitute for this natural action, an artist may dictate, either to a laughing or a crying subject, and the muscles obey the will of the sitter. If he then faithfully copies the effect produced, as he would be likely to do, he will exhibit a disgusting picture of heartless affectation.

402. It is said of Leonardo da Vinci that, when he chanced to see a man with an expression of character that he wished to make use of in his work, he would follow him until he was able to delineate the face upon the canvas. He had, as it were, committed the expression to memory, and could then pourtray it with an effect of life, which he could not as well have given with the sitter before him. (*k*)

403. The old Dutch and Flemish painters must have followed the same practice. True, they preferred uncultivated nature to refined and polished life, and were evidently guided by the principle that nothing of a medium character excites decided interest. It must be rough nature in its true simplicity, or ex-

treme refinement with its polished grace. The most cultivated and refined may appreciate the power and beauty of a strong, uncultivated character, and enjoy it also, provided it is simple and true to nature.

404. The most uncultivated, too, admire the polish and grace of refinement, if it is so incorporated with the character as not to destroy its native simplicity. A medium degree of refinement, the boor will pass by unheeded. The affectation of it, he will detect at a glance, while the gentle grace that it adds to native strength and dignity, fails not to command his homage.

405. "All variations of expression depend on the muscles, which are excited to action by the emotions of the mind, as in mirth, admiration, anger, joy, sorrow, sadness, fear, pain. In aiming to give to the features a right expression, the muscles of the temples, eyes, and brows, must be carefully observed.

406. "The angle of the mouth has great power of expression. In cheerful emotions, as laughter, smiling, etc., the angles are pulled upwards. In fear, pride, hatred, revenge, disgust, contempt, consciousness of power, the corners of the mouth are drawn downwards. The union of so many muscles at the angles of the lips, produces that fullness about the mouth, remarkable in those who are thin and muscular. In the child, or youth, whose face is plump, they make the dimple in the cheek. The orbicularis is the opponent of all the muscles which are concentrated from various points to the lips; and it is by the successive action and relaxation of these antagonistic muscles that so much and so varied expression is given to the mouth.

407. "This circular muscle, which has no origin, and goes entirely round the mouth, is affected in various emotions. It tremblingly yields to the superior force of its counteracting muscles, both in joy and in grief. It relaxes pleasantly in smiling. It is drawn down more powerfully by its opponent muscles in weeping. This is the largest and strongest muscle of the face: it antagonizes all the rest; shuts the mouth, and, from an opening as wide as the mouth can require, it shuts it at pleasure, so closely, as to retain the breath against all the force

of the lungs. It is the true antagonist of all the other muscles; yet, it acts mutually with them, in opening and shutting the mouth.

408. "The bones determine the general form of the face; one great muscle, the masseter, gives the rounding of the cheek; the rest are delicate and movable muscles, and the character of the face centres round the mouth and nostrils, where those muscles converge. A thin and delicate face gains in expression where the cheek is hollow, and at the angle of the mouth, where the lines are strong. In a full face, these lines are obliterated, and the delicate turnings of thought and feeling are lost. All but the more violent expressions of passion are buried in the mass. The great lines of character are the lines of the zygomatic muscle, coming from above, and of the triangular muscle, coming from the chin; and the moving point towards which they all act, is the corner of the mouth.

409. "In cheerful emotions, they all rise towards the eye, which becomes full and distended. In the depressing passions, the features sink, the eye is languid, and the whole countenance has a serious, thoughtful cast. Still the corner of the mouth is the central point of all these changes.

410. "The corners of the mouth are continually supported by the action of the zygomatic muscles. They are raised in smiling, so as to form a dimple. In laughter, they are raised still higher, so as to swell the cheek, wrinkle the eye-lids, and compress the eyes, till the tears begin to flow. The corner of the mouth that is thus raised in laughter, is distorted in pride, and drawn backward in rage, drops lower in grief, and, in palsy, falls quite down.

411. "These various movements round the angle of the mouth are the chief indications of passion in the face, and other indications proceed from the general system. A healthy body and cheerful mind have the face full, the eye full, the back braced, and the whole body in an active and excited condition. But when the heart beats languid in grief, or palpitates in fear, the face becomes pale, the features sink, the limbs tremble, the

whole frame is cold, unbraced, and disinclined to motion. From these general conditions of the system, proceed all those other marks of passion which accompany the changes of the face; for, in grief, fear, and despair, the blood ebbs, the face is pale, and the features sink. While in anger, the face is red, the eyebrow contracted, the eye dilated, and strained towards the most violent action. The breath is retained while the pulse beats high; therefore, the face becomes swollen; the eye is fiery red; there is a grinding of the teeth; the angles of the mouth are strained backwards; the nostrils are raised and dilated; the zygomatic, masseter, and temporal muscles are in violent action, which gives an angular and lineal hardness to all the features, and saliva and foam proceed from the universal pressure upon the glands."

412. Color, by its variations, heightens expression, and imparts animation to the face. Charles Bell says: "The sudden flushing of the countenance, in blushing, belongs to expression, as one of the many sources of sympathy that bind us together. This suffusion serves no purpose of the economy, whilst we must acknowledge the interest which it excites as an indication of mind. It adds perfection to the features of beauty.

413. "The color which attends exertion, or the violent passions, as of rage, arises from general vascular excitement, and differs from blushing. Blushing is too sudden and too partial to be traced to the heart's action. That it is a provision for expression, may be inferred from the color extending only to the surface of the face, neck, and breast, the parts most exposed. It is not acquired: it is from the beginning. It is unlike the effect of powerful, depressing emotions, which influence the whole body. The sudden conviction of the criminal is felt in every pore; but the color caused by blushing gives brilliancy and interest to the expression of the face. In this, we perceive an advantage possessed by the fair family of mankind, and which must be lost to the dark; for I can hardly believe that a blush may be seen in the Negro. We think of blushes as ac-

companying shame ; but it is indicative of excitement. There is no shame when lively feeling makes a timid youth break through the restraint which modesty and reserve have imposed. It is becoming in youth, it is seemly in more advanced years in women. Blushing assorts well with youthful and with effeminate features, whilst nothing is more hateful than a dog-face that exhibits no token of sensibility in the variations of color."

414. Every thing that enters into a composition of art, without being indispensably necessary, is called an accessory. In a historical picture, the principal figures are sometimes sufficient to tell the story, or to express the idea that the artist intends to convey. The rest included are accessories, and belong to expression.

415. Every character, and every scene has its appropriate accessories, as poetry its appropriate similes, and, if these are well selected, the whole costume of the picture will be harmonious with the subject. If the accessories introduced are too many and too remote, the picture will be wanting in simplicity. On the contrary, if they are so familiar as to leave nothing to the imagination, it will be wanting in character. Some of the most successful painters have avoided the use of accessories, lest they should divert the eye from the principal group.

416. "Cespedes, a Spanish painter of the time of Philip II., painted a famous picture of the last supper. Palomino extols the beauty and dignity of the Savior's head, and the masterly discrimination of character displayed in those of the apostles. To the jars and vases in the fore-ground, there hangs the tale that, while the picture was yet on the easel, these accessories, by their exquisite finish, engaged the attention of some visitors, to the exclusion of the higher parts of the composition, and to the great disgust of the artist.

417. "'Andres!' cried he, to his servant, somewhat testily, 'rub me out these things, since, after all my care and study, and amongst so many figures, hands and expressions, people choose to see nothing but these impertinencies.' And much entreaty

and properly directed admiration was needed to save the devoted pipkins from destruction."

418. Drapery properly classes with the accessories; and, as the modern artist seldom has occasion to draw the nude figure, it is indispensable that he should understand draping in a correct manner.

419. It was the opinion of Carlo Maratti, that the arrangement of drapery was more difficult than drawing the human figure, because the right effect depends more upon the taste of the artist, than upon any given rules.

420. Excellence, in this branch of art, depends upon the number, size, and disposition of the folds; for, on these, depends the grace and beauty of the figure. The folds should be large and few in number, because large folds produce masses of light and shade; while small ones, by multiplying the objects of view, disturb the attention. If the quality of the drapery requires small folds, they should be so distributed as to form a mass equal to one principal fold. Then they must be fully relieved by light and shade, or they lose their effect.

421. For the arrangement of the drapery, a few general rules may be given. First: the drapery must be so disposed as to fit the figure, and not conceal it.

422. Second: in a composition of many figures, care must be taken to vary the size and quantity of the folds.

423. Third: folds of draperies should appear principally where they are held on by the hands and arms of the figures, and the rest left to fall with ease and simplicity. Where the figure is fore-shortened, more folds are required than on the other parts.

424. Fourth: the folds of draperies should be so disposed as to preserve the true proportion of the figure, and leave no doubt in regard to its position.

425. Fifth: the casts of the folds, in the several draperies, must be in keeping with the attitude of the figure represented. If it is in action, they must contribute spirit and energy. If it is in quiet repose, they must be suited to that attitude.

426. Sixth: great spirit and force may be obtained by the precipitate opposition of the lights and shades in the close and deep folds, and grace, breadth and harmony by those more ample and extended. Opportunities are everywhere afforded of breaking all unavoidably rectangular, or other too definite and regular appearances by the beautiful and variegated angles that are formed between the origin and more dispersed parts of the folds.

CHAPTER XI.

COMPOSITION.

427. IN pursuing the subject thus far, we have learned that form, light and shade, color, and accessories, are to the painter, as language to the poet. Success with either, requires that each one should, first, master the elements of his chosen language, and then compose according to the rules and requirements of his peculiar art. By learning the physical laws of nature, the artist has prepared himself in the essential elements of imitation. But nature imposes her laws in every department of art. To reach the mind, to which his work is addressed, he must acquaint himself with the laws that govern its emotions, and of the impression it receives through the medium of the senses.

428. On this point, De Quincy says : "The different faculties defined as reason, understanding, imagination, etc., exist in all minds, though in different degrees ; and it is well known that no one of these faculties can be substituted for another. For instance, the perception of the understanding is not the exercise of the imagination ; neither will the memory take the place of the reason ; and all the imitative arts must be in some relation, either to the perceptive, the imaginative, or the reasoning faculties. Every true work of imitation is more or less allied to the laws of the mind.

429. "Tragical scenes excite terror and pity. Therefore, if the artist represents a tragical scene, he must aim to excite these emotions. Comic scenes, on the contrary, excite mirth

and malice, and to reach these emotions, he must choose a different scene that requires a representation directly opposite.

430. "The mind is capable of very sudden transition; still, its receiving two distinct impressions at the same time is morally impossible; for, if an artist attempts to make two distinct impressions, his work will have the effect of two distinct pictures. And this divided attention will, of necessity, destroy all force of impression. If one contradicts the other, the effect is displeasing. The artist must never lose sight of this law of unity; for on this, more than on any other, depends the pleasing effect of his work.

431. "The unity of the mind is one of those truths whose demonstration we readily find within ourselves. It is every instant revealed to us by the relations of its action; and the very relations of our senses with that action, furnish us proofs without end. Every one of our senses tells us that it cannot receive simultaneous impressions from several causes at once. In fact, no two senses can be actively employed at the same time; nor can any single one be strongly affected at the very same instant by several or even by only two sensations. I say actively because, in truth, all our senses are endowed with an active and a passive principle, and it is by the effect of this double quality that we are enabled to see at one and the same time two objects distant from each other. There is, however, in such a case, a great difference between the manner in which each is viewed. One only is seen intuitively, and one attentively regarded. We hear several sounds, but can listen only to one.

432. "The action of the mind frequently gives rise to illusion, and the rapidity of that action is the cause of its movement not being distinctly comprehended. The mind glances rapidly over the objects presented to it, and passes with so much celerity from one sensation to another, that its operations appear simultaneous, while, in fact, they are successive. Thus, it appears to apprehend, by one and the same intuitive act, both the form of a body, and the color with which that form is invested; but it

can only enjoy one after the other, the impressions produced by the form and by the color. It is one thing for the mind to receive impressions, and another to make them its own. Perception may be rapid, but it requires attention to profit by it. It is also worthy of remark that this rapid transition, of which the mind is capable, seldom takes place, but with regard to objects that are indifferent to it, trivial ideas, or feeble sensations.

433. "Whatever goes to prove the unity of the action of the mind, and the impossibility of its being so divided as to be occupied by two sensations, equally tends to establish the law of unity in imitation, whether considered generally as regards the respective properties of the several acts, or, the elements of which an individual act is composed.

434. "Every one will allow that unity is violated whenever the work of a single act, presents more than one subject in a composition; one interest in an action; one character in a personage; one principal event in a poem; one historical trait in a picture; one point of sight in a view or perspective drawing, etc. Under such circumstances, the mind would receive only disjunctive and incongruous impressions. It would pass more or less rapidly from one to another, but experience neither an entire impression, nor a complete sensation—not being entirely affected, it would either not enjoy at all, or, that enjoyment would be but feeble.

435. "This principle of unity of the mind, proves the necessity of unity of imitation; and the effect of unity of imitation, would, were it necessary, prove the unity of the mind."*

436. The painter seldom invents his scenes or subjects. These are furnished him by the poet or historian. He then displays his ability for invention in delineating them according to the mode of expression afforded by his own art. This requires powers of mind fully equal to those that first originated

* De Quincy on The Fine Arts.

the story, for the painter is bound to follow the ideas already expressed, and, to translate them, as it were, into the language of another art. He must in his own mind, remodel the subject chosen, and then express upon the canvas, sentiments and feelings corresponding to his conception of it. Here properly begins the artist's invention, and his merit in this department consists in conveying a correct, clear, and forcible impression to the mind of the spectator. Upon a superficial view, this may seem an easy task—yet to excel in it, requires the exercise of the highest mental faculties. Success depends, first upon the artist's choosing a subject adapted to his powers of conception, next upon his ability to delineate it in the manner required by his medium of expression. To accomplish this, an accurate knowledge of the rules of art, and great acquisition in mechanical skill are no less necessary, than the mental ability for conceiving the subject, the powers of discrimination to select the beautiful and true, and the judgment to decide upon the suitable and appropriate in reference to the character of his work.

437. Before proceeding to composition, the artist should first classify his subject. After deciding upon the impression he intends to convey, he chooses his figures, his tone of color, and the accessories on which he depends for expression. In the selection of the characters introduced, their relative position and attitude, the management of the light, shade, and color, the arrangement of the back-ground and accessories, the artist shows his design; or, in other words, his conception of the subject that he endeavors to express upon the canvas by the imitation of various objects. Success in composition, requires first, a careful observance of the rules as already treated in the various elements of art; next, to compose with accuracy and beauty, the artist must understand the principles of Perspective, Line, Light, and Shade, Colors, Variety, Repose, Simplicity, and Harmony. Perspective and Line demand the first attention.—(§ 301, § 311.)

438. In a dramatic representation, there must be a hero, or

heroine, who sustains the principal part, and to whom all the other characters belonging to the scene, however subordinate, have a due relation. The same rule must govern the arrangement of figures in a pictorial representation. There must be one who, as the hero of the story, occupies the centre of the picture. His position, attitude, and expression, should give him a marked distinction from others introduced, who are merely his attendants, and should be made to appear as subordinate characters. The principal figure should receive the strongest light, and the most striking color: the greatest force and effect that can be given by what most attracts the eye. The other characters introduced should then receive light, color, and expression according to their relative importance in the group, or their distances from the centre.

439. In regard to the number of figures introduced in a picture, the best artists are governed by the same rule as the best dramatic writers, who included in their compositions the smallest number possible. Nothing is so injurious to effect as a crowded picture. If the subject requires the introduction of many figures, they should be distributed in masses, or groups, in different gradations, all indicating a subordinate relation to one principal group, or mass, which should occupy, in the centre, a place corresponding to that of the principal figure, or personage, in a composition including three or four figures. In some of the best compositions of the best masters, a single group of four or five figures is found sufficient to tell an interesting story, and to display great artistic ability. The object in breaking a composition into groups, is that the eye, in passing from one to another, may, by having a distinct classification of the parts, easily comprehend the whole. When a mass of people are crowded together, and no prominence given to any one person, or any number of persons divided from the rest with reference to the effect of gradation, it is then merely grouping, not composing. A distinction which it is important for the artist to bear in mind.

440. Figures should be more or less varied in attitude, be-

cause an exact repetition of line produces formality. The manner and extent of variation must be decided by the subject. They must also vary in regard to prominence. The artist who represents all the figures introduced in his picture, as holding the same rank, making each one equally prominent, understands nothing of the principles of nature, or the laws of art. The same artist will, with great labor, bring forward, on his canvas, the most insignificant objects ; for trivial minds ever value trivial things.

441. The *chiaro-scuro* of a composition requires great care and study. It comprehends not only its adaptation to the character of the subject, but a due attention to the properties of objects included, in regard to their power of absorbing or reflecting light ; the mechanical arrangement of light, shade, and reflexes ; and the proportional force of colors, according to the laws of aerial perspective. In the distribution of light and shade, mathematical accuracy requires nothing incompatible with taste and effect ; and it is only by duly observing the laws that govern light and shade, and the rules founded on those laws, that a harmonious and expressive *chiaro-scuro* can be produced.

442. The source and direction of light, and its proportion to the shade must be decided by the character of the subject. As a general rule, light from above has the best effect. Because, first, the shadows are shorter ; second, the forms appear better than when the light strikes in an oblique direction ; third, this arrangement of light makes the plan of the picture more clear. Light should fall more or less obliquely, according to the depth of shade required for expression.

443. Unity of light in a picture is an established rule of art founded on a law of nature. This gives one focus, which should be near the middle of the canvas. The figures, with regard to the focus of light, should be so grouped that the principal one will receive it. This figure then becomes the centre of observation ; for the eye is ever attracted by light and turns instinc-

tively to it. Other figures introduced should receive the light in due gradation, according to their relative position to the prominent character of the group represented. Gradation, so indispensable to harmony, requires that the secondary lights should be nearly equal in force, though not in extent, to the principal light. It will be readily seen, that under the proper regulation of laws, light is to the artist a language, or medium of expression, that he cannot well spare; and that without a due observance of the laws of light, the plan of his picture will be more or less confused, and admit of no definite interpretation.

444. Two lights may be introduced in a picture, if one is made predominant, to which the other is entirely subordinate, as in the greater and lesser lights of nature. There are fine examples of the introduction of two lights among the old Dutch painters. Sometimes both natural; and again, one natural and the other artificial.

445. Objects receiving light, should not be extended to the margin, because, in the first place, the lights cannot be well supported by the shades. In the next, extending the lights quite to the boundary gives the effect of an unfinished picture, which destroys the unity so essential to the harmony and completion of the subject.

446. The lights, as well as the figures, should vary in form. This depends much upon the management of the drapery. In the infinitely various modes of arranging draperies, the artist may contract or extend his lights at pleasure, varying the general effect to any extent.

447. "If the light and shade in a picture are well arranged, and in due quantity, the effect will be pleasing, even at such distance from the eye that the subject cannot be distinguished. It is then a mere correspondence, or a balancing of light and shade. On a nearer approach, its force and powerful relief attract the eye, and fix the attention of the spectator. It will not have this effect, unless it possesses the essential requisites of *chiaro-scuro*."

448. Barry remarks, that extensive shades contribute greatly to the beautiful as well as the grand and majestic result of the whole together ; they equally serve to give richness and grace to the middle tints, and brilliancy, beauty, and animation to the masses of light ; they also afford a repose no less grateful and necessary to prevent the fatigue and over-exertion of the sight on the illuminated parts. To this end, all the obscure or dark parts should be so arranged as to form one general mass, and its greatest force collected into some one part, where it will have the best effect, and become a principal on which all the others are in a graduated and harmonious dependence. With respect to this mass of shade, it need hardly be observed, that even where most vigorous, it is not a mere blot, which obliterates wherever it is extended. The occasions are very few, where either the form or the proper color of objects can be thus totally lost because objects in the strongest shade are only deprived of direct light ; they are more or less illuminated by the surrounding atmosphere, and the reflected lights from other bodies. The united portions of this mass of shade, are, like the masses of light, equally susceptible of all the variations of size and figure. The interposition of drapery, its accidental casts of folds, and many other things in their nature purely optional, may be made use of, when they do not interfere with propriety and other important considerations. By these happy artifices, the shades may be occasionally contracted or extended, and made to assume any desired form, and reflexes obtained wherever they will produce a good effect.

449. Color, in its choice and arrangement, must be considered in relation to the whole of a picture, as well as the parts of which it is composed. "In relation to the whole, the subject must be considered, before deciding the choice of a tone color, which may be suited to the grave, the gay, or the solemn. As for instance, the quiet twilight, which is the tone for devotion, or cloistered meditation. This primary tone depends on choice, and is arbitrary ; decides all the rest, as the tone of the first

violin in regular concert tunes all the voices and all the instruments. Its effect entirely depends on the harmony of the surrounding tones, and its principal value is derived from contrast. By this, the simplest tone, well managed, may become rich, splendid, and harmonious. It is then the tone of nature ; whilst the most brilliant color, if contradicted or disappointed, becomes leathern, heavy, and discordant."

450. The character or expression of a picture may be beautifully completed by the tone of color adopted ; and again, all effect destroyed if the color contradicts the subject. The complete success of the painter, in every subject attempted, depends much on the choice of his tone color. Gay colors are to a grave subject, like double quick time to a funeral dirge ; or, the narrative of a tragedy in a light and flippant tone. "The same good taste and propriety that regulates the light and shade, will also decide the tone color ; which, when once chosen, must predominate over all the rest introduced in the picture."— (§ 369.)

451. This rule also, has its foundation in nature. Observe the colors as we find them in the various climates. The brilliant colors of the tropics are never mingled with the cold, blue-greens of the northern regions. Or, take for example, the seasons, and observe the delicate tint of the flowers that harmonize with the fresh, young green of spring ; and then as the season changes to summer, every thing becomes warmer, and more brilliant. Still there is one prevailing tone ; and in autumn, as the greens assume a deeper shade, in the full maturity that precedes decay, how rich and deep-toned are the fruits and flowers of that luxuriant season ! Till finally, in their decay every thing assumes alike the russet-brown, in obedience to the immutable laws of harmony ; when, as if to compensate for the loss of color, nature envelopes herself in that soft and hazy atmosphere, that lends a beauty to the bright cheek of youth, as well as to the decayed and falling leaf. With so true a teacher, the artist has no excuse for failure. Let him obey her laws, and he will ensure success to his work.

452. The principles of coloring in relation to composition may be considered under several heads, *viz.*: Truth, Force, Degradation or keeping, Harmony or union, Contrast, etc.

453. Truth of imitation requires that colors should be combined and arranged according to the laws of nature. — (§ 350.)

454. "The principles which regulate the combination and arrangement of colors, are as invariable as the light which is their source, and the shade by which they are absorbed. Their economy is neither arbitrary nor fantastic. They emerge from, and flow into each other in regular order. No confusion can thwart or break their gradations, from blue to red, from red to yellow. The flame of every light establishes this immutable scale." By observing these laws, truth of coloring is secured; and on this foundation the artist may indulge his imagination and idealize at pleasure. (§ 36.)

455. If color is not idealized, it is mere paint and cannot harmonize with the ideal character of an ideal picture. The ideal in color, as well as in form, depends upon the mental conception, or rather, the sentiment of beauty in the mind of the artist. The manufacturer considers beauty of color with the intention of pleasing the eye. The artist has also the same object in a work that is addressed to the mind; therefore he must consider the sentiment, or feeling, he intends to excite, as well as the organ which is his medium of communication. — (§ 44.)

456. Force of color depends, first, upon the force of light and shade. The same rules that govern the arrangement of light and shade, necessarily apply to the distribution, relief, and reflection of colors. Great brilliancy and force of effect is given, by making some parts of a picture as dark, and others as light as possible; and then harmonizing the two extremes by the introduction of gradatory and demi-tints. Rubens excelled in this style. He considered the distribution of the lights in such a manner as to obtain the greatest life, force, and effect, as the basis of all coloring. The same effect is given by the extremes of warm and cold colors, that are harmonized by being dispersed

over every part of a picture; till, at a distance, the whole appears, with regard to color, like a bunch of flowers. The splendor of this style eclipses all others.

457. "Every color, whether simple or compound, has its proper *chiaro-scuro*, consisting of every possible degree of depth and strength of hue, from the weakest tints to the strongest; and as the selection and its position are optional, the artist has an opportunity to adjust the composition and the light and shade, so as to assimilate the forms and also for varying them to any extent, either in the lights and shades, demi-tints, or the reflexes, and still preserve the unity, and give a harmonious effect to the whole. Each color, whether simple or compound, is also susceptible of any degree of illumination or obscurity, strength, or weakness. Harmony of color, in relation to the parts of a picture, depends upon the skillful disposition and gradation of color, in regard to the principal light, the demi-tints, the shades and reflexes."

458. The principal figure must receive the principal color, for the same reason that it receives the strongest light. Other figures introduced receive it in due gradation. This effect is accomplished by the judicious management of colors with regard to sympathy and antipathy, warmth and coldness.

459. Harmonious coloring depends, first, upon the artist's mixing his colors according to the principles of nature, as disclosed by the prism. Next, upon the order and arrangement of colors, in which he must also be guided by the laws of nature.

460. According to the natural order of colors, the light side of a figure, or group, may receive yellow, orange, and red. The warm colors cannot be made to retire, because they reflect so much light. They should never be laid upon the side that recedes from the light, because they will come forward. The warm colors naturally belong to the illuminated side of an object. These pass to violet, which is the intermediate. The cold colors, green, blue, and indigo, which, from their nature, appear more distant to the eye than the warm colors, belong to

the retiring parts of a composition. If there is occasion to bring them forward, they must be modified to suit their position. And if the warm are carried back, the same care is necessary. (§ 357.)

461. In nature, we find a perfect harmony of color with an infinite variety of hues, tints and shades. In producing this harmony, the atmosphere is the chief agent. The effect of a warm or cold atmosphere upon colors has already been explained. (§ 366.) In art, harmony of coloring requires a careful observance of this law; and, in every composition, a predominance must be given to the tone-color, which may be either a primary or secondary.

462. A variety of superfluous tints should be avoided. Quietness and simplicity, that should generally characterize a work, can only be effected by a breadth of simple and uniform color. It is true that grandeur of effect may be produced by two very opposite and different methods. One is, by reducing the colors to a little more than *chiaro-scuro*; and the other, by making the colors very distinct and forcible. Still, the ruling principle in both these methods, and the one to which they owe their success, is simplicity. The distinct blue and red, in the draperies of the Roman and Florentine schools, though destitute of the harmony produced by a variety of broken and transparent colors, yet possess the effect of grandeur required, and strike the eye with more force than if they were harmonized by a greater number of tints.

463. In nature, we find the same colors dispersed everywhere, however limited or extensive the view. Take, for instance, a field of flowers. No mass of color is in a spot by itself; but all are intermingled, which produces a balance of color. If a color is introduced but once in a picture, it appears like a spot on the canvas; and again, in the repetition, it must be slightly varied in form, tint, or hue; as, for instance, a rose in a bunch of flowers, may be balanced by a pink azalia, or one purple flower, by another differing in form and hue. Perfect harmony of coloring requires a careful observance of this law

of nature in all compositions. If the subject requires a gay and brilliant tone, the life and vivacity of contrast, the colors introduced to secure that effect must be duly balanced by those that are harmonious, else the eye will become sated. On this point, no definite rule can be given. If there is too much contrast, the picture will be spotty; if too little, where decided colors are introduced, it will be monotonous. In the arrangement of colors, much is gained by varying the forms of objects.

464. Contrast is essential to the beauty of coloring, and we have already considered its laws. (§ 361.) In producing contrast, broad, glaring, unmodified colors must be carefully avoided. The colors of nature are brilliant, but never glaring. There is, in her works, however brilliant they may be, some modification, or combination, that renders them pleasing to the eye. The eye is wearied by too much of one decided color, as much as the ear by one prolonged sound in music. All warm colors, particularly, require to be mellowed and softened till they become a hue or tint of color. Observe how nature variegates, or breaks up a broad space of color. Take, for instance, a large leaf, or petal; it is either spotted, or strongly marked with veins, or so curled as to be greatly varied, by a play of light and shade. In nature, we are pleased with brilliancy, because it is an evidence of life, of vitality. In art, we look for a fictitious imitation of nature; and, in the imitations of life, where life is wanting, decided colors are a mockery; and the artist who attempts to vie with nature, instead of imitating her, betrays his vanity, and, at the same time, proves his impotence.

465. Thus far nature is a guide to the artist; but in harmonizing the colors in any composition, much depends upon the taste and judgment. It is required as a rule that "light and shade should be positive, and then harmonized by the gradation of the demi-shades. In coloring, the same rule must be observed, and the lights and shades harmonized by demi-tints composed of colors that represent both, and the tint produced by the intermingling of reflected colors. (§ 359.) It must not be forgotten that harmony depends no less upon a balance of light

and shade, than upon a balance of color ; and also upon a unity of shade. The colors of several objects introduced may be so chosen as to produce a harmonious and vigorous effect by their strength and variety. This depends upon so arranging the colors as to produce an agreeable contrast to their tones and hues. Some objects require that the colors should be arranged in large masses. In small masses, force of effect is wanting. Opposition between two masses of color may be rendered less striking and distinct, by means of a third or intermediate mass ; which, if properly chosen, will serve to unite them and give harmony to the whole. The sentiment or character of the work may require the force of direct opposition, or the effect produced by the softest union and blending of colors. In either case, the intermediate masses are indispensable to harmony."

466. "The Venetian painters made the principal masses of a warm, mellow color ; either a yellow red, or a yellowish white ; not allowing the blue, grey, or greenish tint used for shade to appear in these masses, and using a very small portion only to contrast or support the warm colors." This practice is essential to harmony, and the rule for it is founded in a law of nature, where the illuminated parts of objects are always of a warmer tint than those in the shade ; and in following nature, the artist never fails to please the eye. The prism shows us that in nature the warm colors predominate ; and to preserve a perfectly harmonious effect, first in the combination of colors, and next, in their arrangement, this law must be kept constantly in mind. In cold climates, where blue seems to predominate, the artist will find that he cannot make a successful imitation of the colors of nature, as found in those regions, without the use of red and yellow in the natural proportion to the blue ; but the yellow used must be less brilliant, and the red of a cooler tone.

467. "The color which forms the principal mass must be diffused through the different parts of a picture—and again, where many heads and hands are dispersed over the picture, a mass of the same color is required. This is better introduced by a figure partly nude ; or, if the subject will not allow of it, a

drapery approaching a flesh tint may be made a substitute, as in the transfiguration for instance; where a woman is clothed in drapery of this color, which makes the principal mass to the heads and hands of the picture."

468. Harmony also requires that all objects included in a picture should appear to the eye at their true distance. The effect of the atmosphere in nature is, to render the objects indistinct in proportion to their distance from the eye of the spectator. Those in his immediate vicinity are perfectly clear; while in the intermediate distance from the nearest object to the most remote, there is a true gradation. To preserve the same effect of gradation or distance, in every subject where space is represented, is essential to the harmonious effect of the whole. (§ 370.)

469. Opposite colors, those that neither harmonize nor contrast in their tones, as blue and red, are forcible in character when combined in the same composition. "The distinct blue and red in the draperies of the Roman and Florentine painters, though destitute of the harmony produced by a variety of broken and transparent colors, yet possess the effect of grandeur required, and strike the eye with more force than if they had been harmonized by a greater number of tints."

470. Nothing has so bad an effect as a picture crowded with accessories that have no connection with the principal object, or group. When well chosen, and properly arranged, they help to tell the story, and heighten the interest of the scene. Yet, there is scarcely any pictorial subject that does not require the expression and character obtained by the introduction of some accessory. Let an artist picture a female figure expressive of holy resignation: it serves as a representation of one class of humanity. If he adds a wheel to his costume, it is marked at once as St. Catharine. A tower introduced as an accessory would have marked it as St. Barbara. A picture of the two Marys at the tomb, seated and waiting, requires no accessories. Anything added to the tomb and the two figures would only

serve to divert attention, and destroy the beauty and simplicity of the subject represented, and would weaken, rather than add to the expression.

471. It is universally allowed that Raffaelle excelled all other painters in a graceful arrangement of drapery, and a natural disposition of the folds. By studying the principles of the ancients, he learned to consider the figure as the principal part, and that drapery should be regarded as an accessory. That it is intended to cover, and not to conceal. That it is employed not from caprice, but from necessity. Consequently, the dress should not be so narrow as to constrain the members, nor so ample as to conceal them, but suitably adapted to the size and attitude of the figures represented. His ample draperies had no useless folds, and were bent at the articulations. The form of the figure indicated the form of the folds, and on the great muscles he formed great masses. When any limb was fore-shortened in the drawing, he covered it with the same number of folds as if it were extended, but crowded them in proportion to the fore-shortening. By the folds of his draperies, it is easy to determine the attitude of the figure previous to the one in which it appears. For example: whether the arm were extended or reposing immediately before the action in which it is represented. This was an expression he carefully studied on all occasions. When the drapery was to cover the leg or the arm but partially, he made it cut the member obliquely. His folds were of a triangular form. The reason for this is found in nature; for all drapery, after being extended and then falling again under the pressure of the atmosphere, is naturally formed into triangles. His whole practice demonstrates the theory that the movements of the figure cause the peculiar form and position of the folds exhibited in the drapery that covers it.

472. In the painting of drapery, many artists consider it necessary to make a *fac simile* of satin, velvet, etc.; but the great ideal artists represented no particular fabric in their draperies, because that would have destroyed the harmony of an ideal

picture. If one part is ideal in representation, unity and harmony require that every part should be idealized. (*k*)

473. Nature never repeats herself, even in two sides of a leaf. Such precision belongs to machine work; and, in studying nature, we learn that variety is no less necessary to a pleasing composition, than unity. No limit can be defined as a rule; and the artist, in deciding his choice, must be guided by the character of the subject. If it is light and gay, a much greater variety of objects and of colors may be admitted than if it is grave and majestic. By multiplying objects, a greater variety is obtained in line, light and shade, and color, which contributes to gaiety. A variety of objects is inconsistent with the simplicity, so essential to the grand style. In pictures of this character, variety must be considered with reference to that undivided attention which a great subject demands.

474. In relation to art, true simplicity is the opposite of exuberance or pretension, and requires that the effect intended shall be produced by means neither numerous nor complicated. Simplicity should prevade all parts of a work, from the general plan to the execution of the details. The best works of art, those that are the most pleasing, the most enduring, and produce the most forcible impression, are always characterized by simplicity.

475. Proportion is requisite in everything intended to please the eye. The most cultivated taste, and the most practiced eye can best judge of proportion. In works of art, it refers, first, to size; next, to the degree of light and shade; and again, to the force of expression required in the character or scene represented. Any work is in good proportion, if its details are neither too large, nor too small, when viewed in relation to the whole, or to each other.

476. To the grace and beauty of the whole work, harmony is

indispensable. Without harmony, each part may fail of the effect intended, however true in design. There must be harmony of line, harmony of grouping, harmony of light and shade, harmony of coloring, harmony of expression. Each part must be so adapted as to correspond to the rest. The attitude must be in keeping with the expression; the color, with the subject treated; and the accessories must be true, both to the character and the age represented. A harmonious whole is always more or less pleasing in itself, independent of subject or style.

477. Lastly, breadth is essential to harmony. According to Allston, "by breadth is meant such a massing of the quantities, whether by color, light or shadow, as shall enable the eye to pass without obstruction, and by easy transitions from one part to another, so that it shall appear to take in the whole at a glance." To this, unity is essential. Unity is distinct from harmony, and requires one point of view, one focus of light, one tone of color, one prominent character, or group, one leading idea. There may be unity of parts when harmony in the whole is entirely wanting. When the objects introduced in a composition are multiplied, scattered and divided, the eye, in searching for the principal object of interest, becomes wearied and perplexed, and the picture is then said to want repose.

478. The importance of carefully regarding this law of unity of the mind cannot be denied. The painter is too apt to depend upon the effect of color, forgetting that the eye may be delighted with a brilliant display when no impression is made upon the mind. In the same manner, the ear is pleased with sound, as in children and savages, when the senses are gratified, not the sentiments to which the artist appeals with the intention of contributing to the pleasures of taste.

479. In learning the rules for composition, as in all other departments of art, the artist must study nature to find his fundamental principle. And in doing so, he will learn, that in accordance to this law of unity of the mind, but one feeling or sentiment is directly and decidedly addressed by any one pro-

duction of nature. Flowers having the strongest perfume, like the orange, jasmine, and lilac, are either white, or most delicately tinted. In the charms displayed by the gorgeous lilies and tulips, the eye alone is gratified. Brilliant birds are never great singers. People who are regularly beautiful are not gifted with strong mental capacity; for according to the laws of harmony, strength of character is too decidedly marked in the physical development, to admit of the delicacy that is essential to regular beauty. We find every degree of strength and beauty, every variety of element, and every possible variety of combination in the human form and character; and, according to the law of harmony that pervades life, we also find, that the intermediate combination, that serves to unite and harmonize the two extremes, partaking alike of the character of both, is never wanting.

480. This production, combining as it does in modified form, the characteristics of the class it represents, is the most universally pleasing. Its character and beauty are appreciated and admired by the highest order of minds, while neither is lost upon the less gifted. In flowers, we have an example of it in the rose. In birds, the canary. In colors, the violet. In man, it is the medium between beauty and deformity, strength and weakness. Let the artist ignore this law of unity, physical and mental, and imitate some tragic or pathetic scene in brilliant colors, intending in that way to make a stronger impression, and he will gratify those only who are pleased with bright colors: those who regard pictures as articles of ornament and not as a medium for giving expression to some of the highest conceptions of which the human mind is capable. (*l*)

481. The old masters, in their use of colors, were evidently guided by this principle of unity. We talk of their coloring as of so many dyes; when, on examining their works, we find that they did not use decided colors. They employed tints and hues only; and where every thing introduced in a subject was made subordinate to expression, as in scenes of martyrdom, the colors used are perfectly neutral in tone. If, in any subject,

predominance was given to color, great care was taken not to overpower the eye by too much of it. The tone-color was clear and decided, but sparingly introduced, and all others combined with it, were subdued according to the laws of harmony and unity.—(§ 44, § 45.)

482. Fuseli says, "By the choice and scenery of back-grounds, we are frequently enabled to judge how far a painter entered into his subject; whether he understood its nature; to what class it belonged; what impression it was capable of making; what passion it was calculated to rouse. The sedate, the solemn, the severe, the awful, the terrible, the pleasing, the solitary, the gay, are stamped by it. Sometimes it should be negative—entirely subordinate, receding or shrinking into itself. Sometimes its forms, sometimes its colors, ought to command. A subject in itself, bordering on the usual or common, may become sublime or pathetic by the back-ground alone, and a sublime or pathetic one, may become trivial and uninteresting by it." The student will readily perceive, that no definite rules can be given to guide him in this department. In some subjects, it is required that the principal figure should be distinctly seen, and again that it should be partially lost in the back-ground. Success depends as much upon an eye for effect, as upon artistic skill. (*m*)

483. "By a story told of Rubens, we have authority for asserting, that to the effect of the picture, the back-ground is of the greatest consequence. He was once offered a pupil, with the recommendation of being already so advanced in the art, that he could immediately assist him in the back-grounds." Rubens smiled, and replied, "That if the youth was capable of painting back-grounds, he did not need his instruction; that the regulation and management of them required the most comprehensive knowledge of the art." (§ 331.)

484. Costume is an Italian term, signifying, in its extended sense, the time, the manners, the customs, the taste, the dress,

the arms, as well as the character of a country and its people.

485. It will be readily seen, that the study of costume is of great importance to the artist, yet he must be careful not to go too much into detail in regard to time, place, etc. The province of art allows him a certain latitude, of which he must avail himself, if he would make a pleasing picture ; on the other hand, he must be careful not to err in taking too much—between the two extremes he will be guided by his taste and judgment, rejecting what is unnecessary to truth, and admitting all appropriate beauties and characteristics. There is, perhaps, no department of art, where taste and propriety are so requisite, yet many instances occur among works of the great masters, where they apparently attached no importance to the costume of a picture. These the student must not take as a guide. For instance, a picture of Eve, having her hair tied with blue ribbons ; or the Israelites, represented with muskets, as in Tintoret's picture of the Falling of Manna.

486. In many works of art, saints are introduced in the same scenes representing the Madonna and Savior. This is approved on the ground that all characters who have become, as it were, immortal by great personal distinction, belong as much to one age as another.

487. In studying the costume of a picture, we learn to what the artist attached most importance : whether it was the fashion of the day, the deceptive imitation of some manufactured fabric, included as an accessory, or the scene represented with regard to its peculiar interest, and the expression of character elicited in the event that he depicts on the canvas. The costume should be true to the subject, but never made so prominent as to divide the interest of the spectators between the hero of the story and the accessories included. Let this be done, and the unity of the composition is entirely destroyed.

488. In selecting his subject, the artist must carefully consider whether it is suited to the language of his art. Whether it is

picturesque. The painter finds that by imitating those works of nature, that are the most remote from the formality and freshness of works of art, he produces the happiest effect—makes the most pleasing pictures. Therefore he imitates them. Hence the term picturesque. The picturesque is so varied in character as to be easily adapted to any subject. In some pictures it is the most prominent characteristic. In others a more subordinate feature.

489. Picturesque figures are those that are the most free from the restraints of habit and dress that belong to artificial life. The crippled beggar with his tattered hat; the ragged urchin filling his pitcher at the rippling brook; the gipsy girl with her gipsy costume, etc.

490. To buildings, the picturesque is added by the hand of Time. The thatched cottage with its ragged corners and falling chimney; the moss-grown wall; the broken bridge; the old mill-wheel; the ivied turret, etc. Time makes every thing picturesque. An old man with his gray locks and flowing beard is beautifully picturesque; particularly, if his dress is marked by the same unsparing hand.

491. If the subject chosen is not marked by this essential element, it must be supplied by the artist's ideal, which admits of no direction. Any attempt to explain the ideal, would characterize it as idealism. As "spiritual things must be spiritually discerned," so ideal things must be ideally discerned. The ideal is as distinct from idealism, as the spiritual from spiritualism; or the sentiments from sentimentalism.

492. For excellence in every department of art, no artist excels Raffaele, and no artist is so often referred to by authors for the purpose of illustrating the principles of invention and composition.

493. Fuseli says, "The power of Raffaele's invention exerts itself chiefly in subjects where the drama, divested of epic or allegoric fiction, meets pure history, and elevates, invigorates, impresses the pregnant moment of *real* fact with character and pa-

thos. The summit of these is that magnificent series of colored designs, commonly called Cartoons. They represent in thirteen compositions, the origin, sanction, economy, and progress of the Christian religion. In whatever light we consider their invention, as parts of *one whole* relative to each other, or independent each of the rest, and as single subjects, there can be scarcely named a beauty or a mystery of which the Cartoons furnish not an instance or a clew; they are poised between perspicuity and pregnancy of moment; we shall have opportunities to speak of all, or the greater part of them, but that of Paul on the Areöpagus will furnish us at present with conclusions for the remainder.

494. "It represents the Apostle announcing his God from the heights of the Areöpagus. Enthusiasm and curiosity make up the subject; simplicity of attitude invests the speaker with sublimity; the parallelism of his action invigorates his energy; situation gives him command over the whole; the light in which he is placed, attracts the first glance; he appears the organ of a superior Power. The assembly, though selected with characteristic art for the purpose, are the natural offspring of place and moment. The involved meditation of the stoic, the cynic's ironic sneer, the incredulous smile of the elegant epicurean, the eager disputants of the academy, the elevated attention of Plato's school, the rankling malice of the rabbi, the magician's mysterious glance, repeat in louder or in lower tones the novel doctrine; but whilst curiosity and meditation, loud debate and fixed prejudice, tell, ponder on, repeat, reject, discuss it, the animated gesture of conviction in Dionysius and Damaris, announce the power of its tenets, and hint the established belief of *immortality*."

495. Haydon, in speaking of the Cartoon, of giving the keys, says, "At Peter's earnest inquiry, whether he was beloved by his master, the reply he received was, 'Feed my sheep.'"

496. "At this simple command, such as seen in this Cartoon, were the expressions, the characters, the actions, the grace, the

composition, the beauty, the sentiments and scenery, which instantly filled the imagination of Raffaele.

497. "In the hands of an ordinary painter, what could have been done with 'Feed my sheep.' But it is the inherent power of conceiving from such simple suggestions, and what from the circumstances of the case must have happened, which ever marks the great capacity from the ordinary academic graduate of the grand style.

498. "Painters had ever better thus choose subjects from a suggesting line, than merely fill up the characters the poets have previously pictured for them. Poets should only be called in as assistants.

499. "Painters degrade their art if they do nothing but realize the conceptions of the poet; they should shew, by every subject they paint, that nature has given them the same power of imagination, the same fertility of thought, the same capability of exciting sympathy by the characters and expressions they display, with this advantage, that the language of the painter needs no translation to be comprehended by other nations.

500. "Painters, if they borrow from poetry or history, should ever take a suggesting line, and by adding, inventing, and adapting from nature, prove the right their art has to be considered one of the legitimate, if not the elder sister of poetry. Could any man have believed that, without the graces of women, any subject could have been made so interesting and delightful as Raffaele has made this? Few but Raffaele have ever done it, none but great geniuses could ever do it, for by none but by such can it ever be done.

501. "What it wants in variety of character, as to sex and age, he has supplied by exhibiting the various ways in which different temperaments are affected by the same thing. What in picturesque beauty of dress, by infinite variations of the same dress affected by variety of action, which is the result of different sensation acting on the figure; and by harmony of color and by arrangement, he has made it very little less full of attraction than any other of the Cartoons.

502. "Christ is the first figure which attracts, standing in an unaffected and simple manner, not resting on one leg and throwing the whole behind, like the eternal action of the run of antique figures, but as all men generally stand when they are not standing to be seen, and only as their convenience or ease induces them. His expression has a mixture of melancholy and pathos, beautifully touching ; it is the finest head of Christ in all the Cartoons.

503. "He is pointing to a flock of sheep, indicative of the text, and to the keys in Peter's hand, as connecting him with the Catholic church ; St. Peter being the head of it.

504. "St. Peter is on his knees, watching with eagerness the looks of his Divine Master, and listening with an inquiring submission to the utterance of his will.

505. "St. John presses forward full of anxiety and affection, his hands up, as if in adoration ; his nose, eye, and mouth, motion, action, and expression, denoting regard, as lovely and as delicate as the soul of the divine painter who conceived and painted him.

506. "Though Raffaele's St. Johns are built on the St. John of all the great painters, from Cimabue downwards, yet Raffaele added a beauty they all missed, and which would have rendered all representations of him incomplete without this addition. He seems to say : 'Do not think I have less love of thee than another ; believe me as intensely devoted, O, divine master ! as the apostle to whom thou hast committed this charge.'

507. "Another apostle, by his side, seems to lift his hands in rather envious astonishment ; the one behind is rather pressing forward towards Christ with affection ; the next turns round to his companions with simple wonder and inquiry, and, without speaking, looks with a scrutinizing rigor, first to ascertain what the other thinks* by his air, before he ventures an opinion ; while the other, with graceful simplicity, is holding his robe, and expressing also surprise, but mingled with pleasure.

508. "The one immediately behind this last is too far off to

comprehend or hear exactly what is passing, and, with his head half dropped, he seems in a breathless mixture of half-eye and half-ear, to make out, as well as he can, what is happening in front : he is so placed that he could see Jesus between the head of the others, but is scarcely near enough to hear him.

509. "Of the remaining three, the hair only of one is seen ; and the faces of the two others denote no particular emotion. This skillfully exhibits the interest dying away, as it were, the further it is removed from the cause of excitement.

510. "By studying carefully the figure of Christ, as a composition, immense knowledge may be gained to all. It is a fine example of management, so as to present a single figure coming flatly and meagrely on its background.

511. "On the left side, see how rich and full it is by the great variety of shapes produced by the folds of the drapery ; then comes part of a sheep feeding ; and then some weeds, while a creek, running in from the lake, crosses the left hand at the thumb-joint ; and again, the other line of this creek goes from the inside of the elbow to the drapery ; all these produce a variety of quantities as to shape and figure, and break the meagre line of a naked arm, and take off the perpendicular and angular endings of contours, which the drapery of Christ, on this side, would produce. On the other side, the right hand issues from a mass of broad drapery ; and the flock of sheep, by their heads and bodies, break the uniformity of shape, which there would be, if it had nothing but a flat surface.

512. "This is what is called supporting a figure, preventing it rising abruptly out of the background, which would be the case if there were nothing behind but a flat surface, and nothing between the figure and distant objects. It can be done by light and shadow, or by line ; it was this which Sir Joshua so admirably understood, because he studied the great works of Raffaele, and took up portrait, as Burke said, as if he had descended from a higher department.

513. * * * "Raffaele's great basis was that the eye must be carried from one part to another, from one quantity to another ;

then there must be vacuities to give value to the projecting masses; and then no mass must be of the same size, but one must predominate, as well as one light, one shadow, one figure, one color, and one line. To accomplish the effect required, he made great use of drapery. * * *.

514. "Raffaelle's great excellence being expression, and the head, whereon expression lies, being little as to mass, he could always put heads into any part, and supply their deficiency as to mass by quantities of other materials about or beneath them; therefore, he was never obliged to sacrifice that in which his chief excellence lay, for the sake of composition; while those who rest their reputation in beauty of figure, will often find themselves condemned to cover, for the sake of harmony of effect, many a beautiful body, and many a beautiful limb individually considered, but which are often not of size enough in the masses to be kept; and thus they are obliged to sacrifice what they were, perhaps, most qualified to represent.

515. "The same bit of road which crosses behind Christ's right shoulder passes out behind his left, and cuts, at gentle angles, the hand of the astonished Apostle next St. John. On that road there are two small figures, the want of which would be felt, as they connect this hand and the shoulder of Christ, and prevent there being too great a distance between them, which is always painful.

516. Every hand, and head, and line, throughout this Cartoon, is placed on this principle. Lines and inclinations of figures must be repeated like color, especially the predominating line or color of the principal figure: thus St. Peter and St. John leaning forward, by their inclination, as lines, repeat that of Christ's drapery, etc.; then the bit of a creek, which so beautifully by its bank crosses and connects the line of the left hand of Christ to the face of St. Peter, comes out again at the back of the last figure of all; and then a bit of drapery cutting the even line of the last back, prevents the back coming perpendicularly against the boat, which carries the composition

right out of the picture. The boat, too, shows that they have just been fishing, and have just landed.

517. "Every bit of weed, line of ground, town, house, tree, or drapery is introduced for these purposes; and yet so contrived as to have the appearance of being the natural consequences of natural causes, independently of all art or management."* (n)

518. Allston draws a comparison between Raffaele and Ostade: "The interior of a Dutch cottage forms the scene of Ostade's work, presenting something between a kitchen and a stable. Its principal object is the carcass of a hog, newly washed and hung up to dry; subordinate to which, is a woman nursing an infant; the accessories, various pots, kettles, and other culinary utensils.

519. "The bare enumeration of these coarse materials would naturally predispose the mind of one unacquainted with the Dutch school to expect anything but pleasure; indifference, not to say disgust, would seem to be the only impression from a picture composed of such ingredients. And such, indeed, would be their effect under the hand of any but a real artist. Let us look into the picture and follow Ostade's *mind*, as it leaves its impress on the several objects. Observe how he spreads his principal light, from the suspended carcass to the surrounding objects, moulding it, so to speak, into agreeable shapes; here by extending it to a bit of drapery, there to an earthen-pot; then connecting it, by the flash from a brass kettle, with his second light, the woman and child; and again, turning the eye into the dark recesses, through the labyrinth of broken chairs, old baskets, roosting fowls, and bits of straw, till a glimpse of sunshine from a half-open window gleams on the eye, as it were, like an echo, and sending it back to the principal object, which now seems to act on the mind as the luminous source of all these diverging lights. But the magical whole is not yet completed; the mystery of color has been called in to the aid of light, and so

subtly blends that we can hardly separate them ; at least until their united effect has first been felt, and after we have begun the process of cold analysis. Yet, even then, we cannot long proceed, before we find the charm returning ; as we pass from the blaze of light on the carcass, where all the tints of the prism seem faintly subdued, we are met on the borders by the dark hurslet, glowing like rubies ; then we repose a while on the white cap and kerchief of the nursing mother ; then we are roused again by the flickering strife of the antagonist colors on a blue jacket and red petticoat ; then the strife is softened by the low yellow of a straw-bottomed chair ; and thus with alternating excitement and repose do we travel through the picture, till the scientific explorer loses the analyst in the unresisting passiveness of a poetic dream. Now all this will, no doubt, appear to many, if not absurd, at least exaggerated ; but not to those who have ever felt the sorcery of color. They, we are sure, will be the last to question the character of the feeling because of the ingredients which worked the spell, and if true to themselves they must call it poetry. Nor will they consider it any disparagement to the all-accomplished Raffaele to say of Ostade, that he also was an artist.

520. " We turn now to a work of the great Italian—the death of Ananias. The scene is laid in a plain apartment, which is wholly devoid of ornament, as became the hall of audience of the primitive Christians. The Apostles (then eleven in number), have assembled to transact the temporal business of the church, and are standing together on a slightly elevated platform, about which, in various attitudes, some standing, others kneeling, is gathered a promiscuous assemblage of their new converts, male and female. This quiet assembly (for we still feel its quietness in the midst of the awful judgment) is suddenly roused by the sudden fall of one of their brethren : some of them turn to see him struggling in the agonies of death. A moment before he was in the vigor of life, as his muscular limbs still bear evidence ; but he had uttered a falsehood, and an instant after his frame is convulsed from head to foot. Nor

do we doubt for a moment as to the awful cause : it is almost expressed in voice by those nearest to him, and though varied by their different temperaments, by terror, astonishment, and submissive faith, this voice has yet but one meaning : "Ananias has lied to the Holy Ghost." The terrible words, as if audible to the mind, now direct us to him who pronounced his doom, and the singly raised finger of the Apostle marks him the judge ; yet not of himself—for neither his attitude, air, nor expression, has anything in unison with the impetuous Peter—he is now the simple, passive, yet awful instrument of the Almighty ; while another on the right, with equal calmness, though with more severity, by his elevated arm, as belonging to judgment, anticipates the fate of the entering Saphira. Yet all is not done : lest a question remain, the Apostle on the left confirms the judgment. No one can mistake what passes within him ; like one transfixed in adoration, his uplifted eyes seem to ray out his soul, as if in recognition of the divine tribunal. But the overpowering thought of omnipotence is now tempered by the human sympathy of his companion, whose open hands, connecting the past with the present, seem almost to articulate, "Alas, my brother !" By this exquisite turn we are next brought to John, the gentle almoner of the church, who is dealing out their portions to the needy brethren. And here, as most remote from the judged Ananias, whose sufferings seem not yet to have reached it, we find a spot of repose—not to pass by, but to linger upon, till we feel its quiet influence diffusing itself over the whole mind ; nay, till connecting it with the beloved disciple, we find it leading us back through the exciting scene, modifying even our deepest emotions with a kindred tranquillity.

521. "This is invention : we have not moved a step through the picture but at the will of the artist. He invented the chain which we have followed link by link, through every emotion, assimilating many into one ; and this is the secret by which he prepared us, without exciting horror, to contemplate the struggle of mortal agony.

522. "This, too, is art; and the highest art, when thus the awful power, without losing its character, is tempered, as it were, to our mysterious desires. In the work of Ostade we see the same inventive power, no less effective, though acting through the medium of the humblest materials.

523. "We have now exhibited two pictures, and by two painters who may be said to stand at opposite poles. And yet, widely apart as are their apparent stations, they are, nevertheless, tenants of the same ground—namely, actual nature; the only difference being, that one is the sovereign of the purely physical, and the other of the moral and intellectual, while their common medium is the catholic ground of the imagination.

524. "We do not fear either skeptical demur or direct contradiction when we assert that the imagination is as much the medium of the homely Ostade, as of the refined Raffaele. For, what is that which has just wrapped us as in a spell when we entered his humble cottage—which, as we wandered through it, invested the coarsest object with a strange charm? Was it the truth of these objects that we there acknowledged? In part, certainly; but not simply the truth that belongs to their originals: it was the truth of his own individual mind super-added to that of nature, nay, clothed upon besides by his imagination, imbuing it with all the poetic hues which float in the opposite regions of night and day, and which only a poet can mingle and make visible in one pervading atmosphere. To all this our own minds, our own imaginations respond, and we pronounce it true to both. We have no other rule, and well may the artist of every age and country thank the great Law-giver that there *is no other*. The despised *feeling* which the schools have scouted, is yet the mother of that science of which they vainly boast."

525. Raffaele's Dresden Madonna is much more familiar to the public from the numerous prints of it, that are scattered everywhere. Of this Mrs. Jameson writes—"On entering the gallery for the first time, I walked straight forward, without pausing or turning to the right or the left, into the Raffaele room,

and looked for the Madonna del Sisto—literally with a kind of misgiving. Familiar as the form might be to the eye and the fancy, from the numerous copies and prints, still, the unknown original had a sanctuary in my imagination like the mystic Isis behind her veil : and it seemed that whatever I beheld of lovely, or perfect, or soul-speaking, in art, had an unrevealed rival in my imagination : something was beyond—there was a criterion of possible excellence as yet only conjectured—for I had not seen the Madonna del Sisto. Now when I was about to lift my eyes to it, I literally hesitated. I drew a long sigh, as if resigning myself to disappointment, and looked.—Yes! there she was, indeed! that divinest image that ever shaped itself in palpable hues and forms to the living eye! What a revelation of ineffable grace and purity, and truth, and goodness! There is no use attempting to say anything about it. Too much has already been said and written—and what are words? After gazing on it again and again, day after day, I feel that to attempt to describe the impression is like measuring the infinite, and sounding the unfathomable. When I looked up at it to-day, it gave me the idea, or rather the feeling of a vision descending and floating down upon me. The head of the virgin is quite super-human; to say that it is beautiful gives no idea of it. Some of Corregio's and Guido's virgins—the virgin of Murillo, at the Leuchtenberg palace, have more beauty, in the common meaning of the word; but every other female face, however lovely, however majestic, would, I am convinced, appear either trite or exaggerated, if brought into immediate comparison with this divine countenance. There is such a blessed calm in every feature! and the eyes, beaming with a kind of internal light, look straight out of the picture—not at you or me, nor anything belonging to this world, but through and through the universe. The unearthly child is a sublime vision of power and grandeur, and seems not so much supported as enthroned in her arms; and what fitter throne for a divinity than a woman's bosom full of innocence and love? The expression in the face of St. Barbara, who looks down, has been differently interpreted: to me

she seems to be giving a last look at the earth, above which a group is raised as on a hovering cloud. St. Sixtus is evidently pleading, in all the combined fervor of faith, hope, and charity, for the congregation of sinners, who are supposed to be kneeling before the picture—that is, for us, to whom he points. Finally, the cherubs below, with their upward look of rapture and wonder, blending the most childish innocence with a sublime inspiration, complete the harmonious whole, uniting heaven with earth.”

526. This favorite picture, even in the indifferent prints of it, is a fine subject for study. The harmony of line combined in every part is one of its most attractive features, and would charm the eye, if nothing more meritorious were superadded. The conception is ideal—the treatment is ideal—in the development of the subject the rules of art are carefully observed, and nothing could exceed the exquisite harmony and unity of the composition.

527. Let the student analyze this picture as a composition, with reference to his own improvement, in regard to the use of line, light, and shade, etc. He cannot mistake the principal figures, the mother and child Jesus, made most conspicuous by contrasting the purest earthly purity with the purer heaven beyond. The dark line on the lower margin of the picture represents the world, above which they soar towards heaven, whose curtains are withdrawn to receive them, at the same time revealing to our view the angels that are to give them welcome. They are already detached from the world, and above it. By the clouds that partly envelope the two other figures included in the same scene, is expressed the difference in their positions; they, being still somewhat entangled with it. In the attitude of the little figures that complete the group, we see that they are stationary, and can be none other than guardian angels. The tower seen over the shoulder of the second female figure, marks her for St. Barbara. The triple crown is an accessory, and placed where it is, expresses the Pope's supremacy, whose dominion is guarded by the angels of God.

528. The young artist will gain much by studying the best pictures of the best masters. In doing this, he must not forget that rules always admit of variations and exceptions; principles, never. It is only those who understand both rules and principles who can venture successfully on the variations. In one of Raffaele's Holy Families, Mary and Jesus receive the principal light, Elizabeth and John the next, Joseph the next, and then the attending angels.

529. Corregio's *Notte* is a fine example of super-natural light. The light in the picture emanates from the child, according to the words of Christ: "I am come a light into the world." The effect given by the artist expresses the sensation produced upon the shepherds, who have come to see the fulfilment of the declaration made to them by the angel, as they watched their flocks by night: "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people; for unto you is born, this day, in the city of David, a Savior, which is Christ the Lord. And this shall be a sign unto you. Ye shall find the babe wrapped in swaddling-clothes, lying in a manger. * * * And they came with haste, and found the babe lying in a manger." Choosing his point of time in the night, or, rather, just at the dawn of day, as expressed in the distance, gave the artist an opportunity for giving an original and powerful effect in the treatment of his subject.

530. We have now considered the studies essential to an artist, and the laws that regulated the practice of those painters called masters, and founders of schools. And we find that every rule of art has its foundation in some law of nature, either physical or mental. This knowledge gives a deeper meaning and interest to those great works of art, which, to one ignorant of the rules that govern its practice, appear to have been accomplished without any study of arrangement; and it also proves the theory upon which we started; viz.: that truth to nature is the fundamental principle of imitative art.

CHAPTER XII.

CLASSIFICATION OF PICTURES.

531. PICTURES are divided into several classes; such as History, Portrait, Landscape, Animals, Game-Pieces, Still-Life, Fruit and Flower-Pieces. These again are subdivided according to the character or style of subject.

532. The first class, historical pictures, comprehends representations of scenes, real or fabulous, sacred or profane, of which accounts have been made public. If the subjects are taken from the scriptures, or the legendary lives of saints, they are termed sacred. If from modern or classical history, or from the fables of ancient mythology, they are termed profane. The rules, for historical painting, include all that belongs to art proper, and should govern the practice of art in all its various classes.

533. Portrait painting ranks next to historical in works of art. In the historical pictures of the fifteenth century, portraits of the prominent men of the time were introduced. The greatest designers and composers were employed in portrait painting.

534. Landscape is one of the most beautiful departments of art. No one admits of greater variety in the subject, or greater variety in the treatment.

535. The class of paintings designated as familiar life, is neither history, portrait, nor landscape, and includes a great variety of subjects, comprising all taken from common life, whether real or fictitious. It is the popular, every day side of art, contrasted with sacred and profane history, or poetical and devotional subjects.

536. Still-life pictures comprise all inanimate objects ; such as household furniture, musical instruments, and the like, in endless variety. This forms the most inferior class, and seldom engages the attention of eminent artists.

537. Living animals are seldom well represented. It is a much more difficult art than is generally supposed, and but few have excelled in it. This class includes hunting-pieces.

538. Culinary-pieces are those which represent all varieties of provision, dead-game, fish, etc. This branch is inferior to the former, and is seldom practiced with effect.

539. Fruit and flower-pieces, form another class, and an agreeable branch of painting. To this class, birds and insects naturally belong, and add a pleasing variety.

540. Sea-views form a class of pictures in which few excel. They are generally made cold in color, and want the effect of foreground. By the addition of foreground, a pleasing variety is obtained : an essential requisite in all good compositions. Not only a variety in objects, but a variety in color. The water, on a western shore, takes the reflection of the rising sun, and, on the eastern shore, that of the setting sun, in every variety of tint and hue, giving a warm and beautiful effect to the waves, and affording a fine variety of tints for the colorist. Like landscapes, sea-views require the introduction of figures to give them interest. In color, the clouds should harmonize with the tone of the picture. They vary in hue with the varying seasons.

541. Moonlight is seldom attempted. None but a poetic painter can succeed in the representation of moonlight. The conception of the subject depends much upon the imagination, and the treatment of it must be perfectly ideal.

542. All genuine works are marked by the mind that originates them. Hence, the styles of painting are as various as designers, among which may be enumerated as the principal and most general, the grand, the sublime, the ideal, the ornamental, the rural, and the picturesque.

543. The elements of the grand style are, simplicity of arrangement, perspicuity in telling the story, sobriety of color, and lofty expression. The introduction of familiar objects in this style, destroys its effect.

544. In landscape, the grand style requires that the objects introduced should be large and massive, and the situation so chosen as to exclude the access of general or diffusive light. This effect is best produced in the evening or the early morning, because the position of the light then gives depth of shade and extensive shadows. In addition to this, the vapor that softens and obscures the scene, contributes to the expression of vastness essential to grandeur.

545. This style includes everything in nature that is grand or extraordinary. Rapid and foaming torrents, mountains that have been riven by the earthquake, the storm that in its fury tears up every tree and shrub, or dashes the ship on the rock. In treating subjects of this class, the artist is in danger of falling into exaggeration. When well managed, the effect is highly pleasing; but success in this style requires the highest effort of mental power, aided by artistic skill.

546. The sublime style unites force with grandeur, which produces a sudden and powerful effect, and so commands the attention as to gain a strong hold upon the mind. Simplicity eminently belongs to the sublime. Simplicity of intention, of action, and of means. Also a unity of intention, sentiment, and action. Generally speaking, a few objects clearly arranged, an undivided light, a subdued color, and a harmony of parts are essential to the sublime style. To which we may add, a great mind, to combine these simple elements with great effect.

547. Ideal compositions may be both grand and poetical. In this style the artist has the greatest scope and freedom.

548. The ornamental style allows multiplied objects; a minute detail; a great variety and contrast both in form and color.

549. The rural style admits of great variety of situation, sometimes embracing a whole valley, in which the shepherd appears with his flock; or only a simple cottage by the willow-

covered stream, with a ragged plank thrown across for a foot-bridge. This style is universally pleasing.

550. Every style, from the grand to the familiar, must be more or less picturesque. In some pictures this is the most prominent characteristic. In others, a more subordinate feature. In landscape, the picturesque is a combination of those regular beauties upon which the eye lingers without weariness; clumps of trees, bits of projecting rocks, the bald and rugged root of age, so in keeping with the decayed branches and spare foliage above, vines trailing in wild luxuriance, and gracefully waving to the sporting breeze, uneven ground, varied by the rippling stream, or the quiet pool, adding still another charm, by repeating the scene in soft reflection on its calm unruffled surface. From the intricacy, variety, and irregularity of such a combination, deep shades are formed, with brilliant effects of light, and an infinite number of tints and hues, that furnish a beautiful and inexhaustible variety of models to the landscape painter; and of which the true lover of art fails not to avail himself.

551. Beyond this, the picturesque admits of all that is irregular, broken, or time-worn. In his selection from so vast a field, the artist must be decided by the character of his subject. Care must be taken not to introduce too many of these beauties in one picture,—for the abundant luxuriance of nature would destroy the simplicity which is essential to beauty in works of art. The charms of art are limited to the medium of sight. In the enjoyment of nature many senses are gratified, and if the eye becomes weary of beauty too long enjoyed, relief may be obtained by change of position, when new and beautiful combinations are formed, and varied effects produced, leading us on with ever-renewed pleasure that beguiles all weariness, and to which the most indifferent are not insensible, though unable to define the reason of their unsated enjoyment.

552. Artificial beauty furnishes change, but not the extensive variety found in nature. Variety is one of the most essential beauties of composition. Its true end is, to give relief to the

eye, an effect that may be entirely destroyed by carrying variety to excess. Then the eye is perplexed, and the effect is more displeasing than that produced by sameness, or a variety of objects. Full and unbroken foliage does not afford the variety necessary to picturesque effect.

553. These various styles require different treatment. The grand for instance, requires a bold, free, and forcible manner. The rural, something more quiet and simple. With a right conception of his subject, there naturally comes a right expression. An original writer has his own natural style; so an original painter, unconscious of the materials used, after having set his palette, obeys the impulse of his mind, regardless of the mechanism of art. His mind and hand then work in unison, and the expression given in the manner cannot fail to be in harmony with the subject treated.

CHAPTER XIII.

OF PORTRAIT PAINTING.

554. FUSELI says: Resemblance, character, costume, are the three requisites of portrait painting; that resemblance distinguishes, character classifies, and costume assigns place and time to an individual.

555. Portrait painting has three principal elements,—identity, attitude, and color. The air and identity by which a portrait is recognized, depend not so much upon a correct copy of the features, as upon the general expression of character. In a mechanical copy, there is a cold unmeaning look which few are willing to own, and with which none but the most ignorant are pleased.

556. It has been a question, whether fidelity requires that the prevailing fashion of the day (of which time never fails to make a caricature,) should be preserved. The general inability of portrait painters to substitute any other, seems however, to give the question a practical decision.

557. The attitude should be in keeping with the expression, and suited to the age and sex. The old should appear grave and dignified—the young, bright and joyous. Motion is suitable to the young, but repose is applicable to all ages, and the most universally pleasing in a picture.

558. The colors in portrait painting are seldom well chosen. Harmony, on which the whole beauty depends, requires that the complexion of the sitter should decide the tone of color. The tone of the brunette is entirely different from the blonde, and requires a different combination of hues.

559. It is said, that all good historical painters excel in portraiture ; but that portrait painters have rarely attempted history with success. Raphael, the greatest ideal painter, was also considered the greatest portrait painter. His eye for the beautiful and graceful, the commanding and majestic, which guided him in producing those pictures that command the admiration of the world, no doubt led him to idealize the representation of individual characters. This gave him superiority as a portrait painter. (§ 293, § 294.)

560. If by his limited knowledge and practice, an artist is confined to a model, the figure represented will be more or less individual, and of course perishable. For history proves, that in works of art, ideal beauty is more pleasing, and will outlast the representation of individual beauty. With one fixed attitude and expression, something seems wanting that we look for in vain. We tire of the unchanging form, and unbroken silence of what we feel to be an individual presence. Such portraits are pleasing from association, which alone determines their value. With ideal representations we do not associate the attachments and forms of social life, and in contemplating them, the attention is beguiled of all weariness by the scope given to the imagination.

CHAPTER XIV.

LANDSCAPE.

561. LANDSCAPE has its elements of composition. First—drawing, then light and shade, aerial perspective, or degradation, harmony and expression. The objects introduced comprehend an extensive variety, grounds, plants, trees, rocks, fields, water, figures, and animals; also, artificial objects, buildings, bridges, etc.

562. The drawing of a landscape is governed by rules only so far as the laws of perspective are a guide. The taste of the artist must direct in the choice and disposition of the objects, which should be duly arranged according to the foreground, middle-distance and distance. Great care is necessary to preserve the gradation in the distances, both in regard to the size and color. All objects that are on the same plane should be equally distinct in form and forcible in color.

563. The fore-ground should receive the first attention, because it regulates the gradation of the whole scene represented. If shrubs, bushes and trees are introduced, they must be represented with regard to the general truth of form, foliage and colors. But if this care is carried to a strictly botanical representation, the effect will be stiff and formal. The character of the tree may be perfectly preserved by attention to the general form and the setting of the branches. In nature, we can distinguish an oak from a walnut till their forms are lost in the distance. And he must be an indifferent artist who cannot preserve the same effect on his canvas without minute detail, which is incompatible with a light and pleasing effect. The setting of the branches, if done according to nature, is quite

sufficient to mark the character of every tree introduced in a picture.

564. Some modern landscape painters omit the fore-ground. The picture then looks like the distance and middle-distance of some divided landscape. In doing this, the artist foregoes a great advantage. For it is on the fore-ground, more than upon any other part, that he must depend for giving a pleasing effect. The eye must have distance; but is not satisfied with that alone, however charming it may be. Distance admits of nothing striking in effect, except in contrast with the fore-ground, upon which its regulation depends. The most beautiful fore-ground will not bear walling in. The eye is never satisfied with a view in nature that has a limited boundary. We all desire to see beyond—still farther and farther into the fields of space. No person when climbing a height is satisfied with the view obtained half-way up the summit. He ascends till he reaches the highest point. And the landscape painter must have due regard to this feeling, which is common to all mankind. Neither must he forget, that the distance is rendered still more attractive to the spectator when conducted towards it by an agreeable pathway.

565. In the middle distance, objects should be still less defined in form and hue than in the fore-ground, and so on from point to point, till outline and color are gradually lost in the extreme distance. The best general rule in regard to the delineation of objects is, to represent them just as they appear to the eye at the first glance, before examining the details that constitute the whole. The indistinctness of the extreme distance is somewhat compensated by the greater number and variety of the objects it admits. In the fore-ground there can be comparatively few introduced; because of the greater space occupied by each one from its proximity to the point of view.

566. In some pictures we see trees with the foliage represented as solid and impenetrable. "Nature never closes her sheltering branches to the nestling bird and should not be so represented." There is nothing pleasing to the eye in this

regularity of surface. On the contrary, a tree or clump of trees of thin foliage, admits of different degrees of light, shade, and color, and even glimpses of sky beyond; by all of which a pleasing variety is obtained. Not that one kind of tree is suitable to all subjects, or should be introduced in every landscape. A more uniform and leafy surface may do for the grand style, or the poetic; not for the picturesque. But, whatever the variety introduced, whether in form or color, buildings or figures, all must be harmonized. A scene may be beautifully picturesque, where the sheep are scattered over the fields or adjacent hills; but if a fine dressed lady is introduced with her crook in the character of a shepherdess, the figure is like a spot on the canvas, because it harmonizes with nothing else in the scene. Neither will a well-groomed horse, or a sleek gray-hound be in keeping with the farm-yard.

567. We have already considered the laws that govern light and color. With regard to landscape, the most simple arrangement is, to have some object receive the principal light that is in itself of a light color. Stony or gravelly earth; water, or a building, and this local color should regulate the tone given to all the other lights. This object should be in the fore-ground, because that part of the picture, being nearest the spectator, the color is the strongest, becoming less and less decided as it does in proportion to its distance from the point of view. Beyond the fore-ground, a local color can not properly give tone to the picture. The strongest shade as well as the strongest light should be in the fore-ground, from which a true gradation of hues and tints will create space to any extent.

568. The color should be in harmony with the scene represented. Either of a cool tone, of a deep tone, or of a neutral tone; and like the color of other pictures should be ideal and for the same reason, *viz*: that the apparent truth of one part of the composition may not conflict with the evident falsity of another.

569. In the lessons upon light we learned that objects lose their distinctness in proportion as they recede from the light

and from the spectator. In an extensive view, there is another cause that must not be overlooked; and that is, the density and color of the medium through which they are seen. In nature, this medium is the atmosphere which increases in density in proportion to the increase of distance. Therefore the farther objects are removed from the eye, the nearer they approach to the same hue; because they assume, as it were, the color of the medium through which they are seen.

570. All objects situated at an equal distance from the eye, and that are seen under the same privation of light, must be equally modified in color. The lights and shades lose their force in proportion to their distance from the point of view, and the density of the medium through which they are seen. Hence we learn, that in landscape painting, privation of light, the distance from the eye, and the medium through which objects are seen, regulates the gradation of color.

571. The exhalations that cause this density of the atmosphere, are in greater abundance in the evening than in the morning. At their first ascent they are too minute to cause reflection. Therefore they do not destroy the transparency of the atmosphere. But when by uniting, they have become of such magnitude that colors may be reflected by some, and transmitted by others, clouds are formed, varying in their hues, according to the various magnitudes of the globules of which they are composed. The principles of optics, on which perspective, both aerial and linear depend, regulate the aspects of nature to the eye. Therefore in design and composition, they must be well understood. This atmospheric obscurity can only be produced by distance. If indistinctness is required to give effect to those parts near the point of view, it must be produced by shade.

572. The sky, so important a feature in a landscape, is merely the ethereal firmament above us. Or, rather, the air which we breathe. We call the sky blue; but the painter will find that he cannot produce the right hue without the combination of the three primary colors, red, blue, and yellow. Near

the horizon, the color of the sky is modified by the accumulation of vapors from the earth. A small amount of vapor concentrates but little color. As it becomes a larger mass, clouds are formed, that exhibit the same tints and hues as other distant objects in the view. Clouds, sometimes, add both character and beauty to a landscape. The character of the sky is always luminous, and the only object that rivals it in brilliancy is water, in which the clouds are sometimes beautifully reflected.

573. The sky requires careful study and arrangement to produce the right effect. The lights formed by the clouds must be arranged in such a manner as not to lose their force. Small clouds seldom have a good effect, and betray a feebleness of manner in the artist, excepting when they are so arranged as to form a single object.

574. Clouds give expression to the character of the scene represented; for instance, as they gather for an approaching storm, or break away to make an opening for the welcome sunbeam, after having deluged the earth with water. And again, they may express the beautiful repose of a quiet summer-afternoon.

575. Water adds a beautiful variety to a landscape, and is one of its finest features. It is also one of the most difficult branches of art, and is seldom made to exhibit a natural appearance.

576. The reflections and refractions of light produced by the motions of water, are subject to certain laws of optics, a knowledge of which is necessary to the landscape painter. It is owing to these refractions and reflections that the surface of the water never presents the true images of objects, except when it is perfectly still and unruffled. Motion, from any cause, produces a continued succession of small waves that are differently inclined to the view of the spectator. Then the images of the objects are reflected in so many various directions as to appear broken and distorted, both in shape and color.

577. One of the most simple laws, in regard to reflection, is, that the angle of reflection is always equal to the angle of in-

cidence. Reflections are often incorrectly represented. Their effect depends upon the height of the horizon-line, and the distance of the water from the point of view. When water is broken into spray, it partakes something of the character of clouds.

578. Water is seldom well represented, and seems not to have received due attention from the student in art. The cold, dead, green color often used to represent water, and the chalky white spray, are a libel upon that great colorist, nature.

579. We must again refer to the laws of optics, from which we learn that all bodies transmit or absorb light. A small body of water transmits light; when it is too deep to transmit light, it absorbs it. It follows, that in absorbing light, it absorbs the colors of which light is composed. The color of water, then, or rather its depth of color, is owing to the amount accumulated in one body. The water, as it falls over the horse-shoe at Niagara, is of the most brilliant emerald green, and an entirely different hue from the water of the river. The immense body of water accumulated in the channel below, admits of no transparency. Hence it is of a dull green color—or rather of a blackish green—so dense, that the body of water appears almost solid. As it flows towards the lake, and the stream widens, and the water becomes less in depth, the green is of a lighter hue. Approaching the St. Lawrence, the water again changes its green to an indigo tint. Water, like clouds, takes its tone of color from the temperature of the atmosphere. If it is cold, the blue will predominate. If it is warm, red will be the prevailing hue.

580. The old landscape painters always introduced figures that would add interest to a landscape; and when they felt incompetent to painting them well, employed others to do it for them. The figures should be in harmony with the character of the scene, both in form and dress. If properly arranged, they carry the eye over the whole picture, and, more than any other object, attract attention and give interest to the distance.

581. Fuseli says, "selection is the invention of the landscape

painter." A pleasing picture can seldom be produced by the transcript of any particular spot. Some accessories are always required to give the right effect. The artist must select parts that are harmonious, and in their combination be guided by his own taste. It is the only way of obtaining the variety and arrangement required for picturesque effect. The most important point is, to preserve the general characteristics of the climate and country represented.

582. Landscape has its expression. For instance, rocks express solitude. The falling tree that excites terror in some person below, expresses danger. And nothing is more expressive of repose than a still, quiet scene, in the cool tone of twilight. As we contemplate it, the repose in the picture insensibly steals over us, till we can almost fancy that, with the lengthened shadows, we feel the coolness of the evening dews.

583. October is called the painter's month, because at that season the colors are deeper, richer, and more variegated, than at any other. The rays of the sun then fall in a manner to give depth of shade. An effect that is lost in the spring, from the immaturity of the foliage. In autumn, the vapor in the atmosphere gives beauty and softness to the coloring; an effect which the painter imitates with advantage.

584. The landscape painter will choose the subject that best accords with his own feelings; the scene that affords him the most pleasure. On this depends the spirit of his performance. Few excel in more than one style.

CHAPTER XV.

ANCIENT PICTORIAL ARTS.

585. THE earliest form of the art of painting was what the Italians call *al fresco*. The word signifies fresh; and fresco painting implies that the colors were laid on while the plaster which receives them is fresh and still wet. These colors are absorbed by the plaster, and, as it dries, become incorporated with it. Of all the methods of painting, fresco is the most durable, the most ancient, the most expeditiously performed, requires the greatest skill in execution, and is the most suitable style for the embellishment of public buildings.

586. Of the antiquity of fresco painting there can be little doubt. The Egyptians practiced it from an unknown period, as the paintings in their tombs abundantly prove. It is also found on the walls of their temples, on which the colors are preserved as clear and bright as if they had been freshly painted. The Greeks borrowed the art from the Egyptians, and the paintings of Polygnotus, at Delphi, described by Pausanias, are supposed to have been done in fresco. The art seems to have been transmitted from generation to generation, and never entirely lost. During the middle ages it was practiced with less skill, and was imperfectly understood in the time of Raffaele and Michael Angelo.

587. In the modern practice of the art, the necessary preparations are, the sketch, the colors, which are mineral and prepared only with water, and the plaster which is to receive them. The painter's mind must be full of his subject, and everything pre-determined, as this manner of working admits of no alteration or correction. He must have a rapid and decisive

execution, and be well acquainted with his colors, as they dry lighter than when first laid on. Everything being in readiness, the plasterer renders the wall to such a surface as the artist requires, who pricks his outline through the sketch upon the plaster, and then draws the outline with a style or steel point, to prevent the colors running beyond it. The colors are then applied in a broad and bold manner. The frescoes of Raffaele are said to be more boldly drawn and more vigorously executed than his easel pictures. It is not certainly known that Michael Angelo ever painted in oil, and the frescoes of Annibal Caracci are considered his finest works.

588. It has been remarked, that the ancient fresco paintings were more durable, and the modern the more beautiful, excelling the ancient in design and gradation of color. It is possible that the ancient method of working did not admit of any variation or gradation of tint.

589. Distemper is a kind of painting with opaque colors, ground and diluted with water and gluten, used as decorative and scene painting. When applied to paper or paste-board, it is called body-color painting. Distemper painting is executed on plaster, wood, canvas, parchment, or paper, and is considered by some as the most ancient mode practiced. Many statues, discovered in the ancient Egyptian temples and tombs, and many ancient *bassi-relievi* in Italy, are painted in this manner. If kept from the damp, and external air, they will endure for a great length of time. The colors are brilliant and do not change, and their effect much increased by a bright light. They are therefore best for theatres, and apartments that are used by artificial light. Distemper differs from fresco in being executed on a dry ground. Fresco painting is invariably performed on wet plaster, by which it is absorbed.

590. Mosaic, in its widest sense, comprises any work which produces a design or painting on a surface, by joining together distinct bodies; and comprises, first, floors formed of pieces of

stone of different colors, geometrically cut, and cemented together. Second, windows composed of glass panes of different colors, which appears to have been known at least to later antiquity. Third, floors inlaid with small cubes of stone, forming a colored design, such as were usual in antiquity, not merely in rooms but also in courts and terraces, instead of pavement.

591. The finer mosaic, imitating pictures, is executed with small pieces of glass, pebbles, enamel, etc., fixed upon any given surface by means of mastic. Mosaic works are also executed with precious stones, cut into very thin leaves, and fixed on a stone ground. This branch of art was much practiced by the ancients, but their method of working is not known. The present method is to cut in a stone plate a space suited to the size of the subject. This space is then covered with thick mastic, on which are laid, according to the design, the various substances used. In the course of time the mosaic acquires the consistency of stone, and is susceptible of a polish like crystal. But the brilliancy thus acquired is injurious to the effect of the design, which is not so clearly perceived through it. The mosaics applied to cupolas and ceilings are generally less elaborately polished, as the distance from which they are viewed, prevents the spectator from detecting any irregularities of surface, or the interstices between the pieces of which the work is composed. This roughness is also essential to a right effect when placed at a distance from the spectator. If softened by art and distance both, the work would lose all force and spirit.

592. The origin of mosaic work must apparently be traced to the East, where their rich carpets were imitated in stone. It is probable that the art was known to the Phœnicians, but its perfection is attributed to the Greeks. Toward the end of the Republic, it passed with other arts from Greece into Rome, when the Italian conquerors carried from that country into their own, the most beautiful specimens of mosaic.

593. Scylla was the first Roman who caused a piece of mosaic

work to be executed. It still exists, or at least a large portion of it in the temple of Fortune, at Præneste, now Palestrina. At first they ornamented in this manner the pavements of buildings only. It was afterwards extended to the walls and arched ceilings. The discovery of colored glass, by the variety of shades it afforded, greatly promoted the art.

594. "The age of Pope Leo the Great, (A. D. 440 to 462), is distinguished by an imposing work, the conception of which is attributable probably to the Pope himself, and which became a favorite example for subsequent times—we mean the mosaics on the arch of triumph in St. Paolo Fuori le Mura, in Rome, which partially survived the unfortunate fire in 1823, and are now in progress of repair. Within a cruciform nimbus fifteen feet in diameter, and surrounded with rays, shines forth in the centre the colossal figure of the Savior—the right hand raised in benediction, the left holding the sceptre; a delicately folded mantle of thin material covers the shoulders; the form is stern, but grand in conception; the eye-brows in finely arched half-circles above the widely-opened eyes; the nose in a straight Grecian line; the mouth, which is left clear of all beard, clothed with an expression of mild serenity, and hair and beard divided in the centre. Above, in the clouds, on a smaller scale, are seen the four winged animals bearing the books of the gospels; lower down two angels (perhaps one of the earliest specimens of angel representation), are lowering their wands before the Redeemer, on each side of whom the four-and-twenty elders are humbly casting their crowns—those on the right, bare-headed, the others covered; the one signifying the prophets of the Old Testament, who only saw the truth through a veil; the other, the apostles of the New Testament, who beheld it face to face. Finally, below these, where only a narrow space remains next the arch, appear on the left, St. Paul with the sword, and on the right, St. Peter with the keys; both in the style of the divided hair, somewhat approaching the type of Christ; both in active gesture as if engaged in the proclamation of the Gospel."

595. "The principal mosaics of the sixth century are, in point of conception, scarcely inferior to those of the fifth, and in splendor of material by no means so. The finest mosaics of ancient Rome belonging to this period, (A. D. 526 and 530), are those of S. S. Cosmo and Damiano. Above the arch of the tolerably spacious apsis, appear, on each side of the Lamb, four angels of excellent but somewhat severe style ; then follow various apocalyptic emblems ; a modern walling up having left but few traces of the figures of the four-and-twenty elders. A gold surface dimmed by age with little purple clouds forms the back-ground ; though in Rome at both an earlier and later date a blue ground prevailed. In the apsis itself, upon a dark-blue ground, with golden-edged clouds, is seen the colossal figure of Christ ; the right hand raised either in benediction or teaching ; the left holding a written scroll ; above is the hand that is the emblem of the first person of the trinity. (o) Below, on each side, the apostles Peter and Paul are leading S. S. Cosmo and Damiano, each with crowns in their hands, towards the Savior, followed by St. Theodore on the right and Pope Felix IV., the founder of the church, on the left. This latter, unfortunately, is an entirely restored figure. Two palm trees sparkling with gold, above one of which appears the emblem of eternity—the Phoenix, with a star-shaped nimbus, close the composition on each side. Further below, indicated by water-plants, sparkling also with gold, is the river Jordan. The figure of Christ may be regarded as one of the most marvellous specimens of the art of the middle ages."*

596. Encaustic painting was a very extensive branch of ancient art, and was employed especially in animal and flower-pieces. There were three kinds : first, the mere burning in of the outlines on ivory with the style ; second, applying colored wax, commonly on wooden tablets (but also in burnt clay), with the aid of hot pencils, which were followed by a complete blending and softening down ; third, the painting of ships with brushes

* Kugler's Hand Book of Painting.

dipped in a kind of fluid, formed of wax, mixed with pitch, which was not only ornamental, but also served as a protection against the action of the sea-water.

597. Muller remarks, that we must rest satisfied with these slender data, gathered from passages in the ancient writers, as the attempts to revive this lost art of painting have not hitherto yielded any satisfactory result.

598. Enamel is the art of variegating colors, laid upon or into another body. It is also a mode of painting with vitrified colors, on gold, silver, copper, etc., and of melting it by heat.

599. The art of enameling is of great antiquity, and its origin unknown. From the remains found on the ornamental envelopes of mummies, it was evidently practiced by the Egyptians. From Egypt it passed into Greece, and afterwards into Rome.

600. The basis of all kinds of enamel is a perfectly transparent and fusible glass, which is rendered either transparent or opaque by the addition of the metallic oxydes. The art of coloring glass seems to be nearly of the same antiquity as the art of making it, which is proved by the variously colored glass corals, with which several of the Egyptian mummies are decorated.

601. "Gorgeous specimens of enamel upon gold were a special department of Byzantine workmanship. The republic of Venice ordered for St. Marks' the most costly piece that Constantinople could furnish, and which is still preserved in that church. It consists of a number of delicate gold plates, upon which Christ and the saints, with biblical scenes, and the life of St. Mark, are represented in an enamel of the deepest colors. The enamels of the Mediæval times present no gradations of tints, and the lights and shades are expressed by gold hatchings (whether scratched out, or laid on, we know not), which only a microscopic eye can trace. In the treasury of St. Marks there are golden reliquaries of a similar workmanship, some of them, perhaps, the fruits of the pillage of Constantinople (A. D. 1204), of which scarcely anything else is extant.

When Art is identified with materials so tempting to the spoiler, she must renounce all hope of descending to posterity.”*

602. The ancients knew nothing of oil-painting. The art is said to have been discovered by John Van Eyck, or John of Bruges, about the year 1410. This, however, is a matter of question, and much has been written on both sides. From the various statements made on the subject, it seems probable that an imperfect practice of painting in oil existed before the time of Van Eyck. It was practiced beyond the Alps, but is not known to have been in use at that time in Italy. Giovanni improved upon the discovery till he perfected the art, which was afterwards diffused over Europe, and introduced into Italy by Antonio, or Antonello da Messina. An analysis of several Tuscan paintings was made at Pisa by an able chemist, that were apparently colored in oil. The most lucid parts were found to contain particles of wax, a material employed in the *encausti*, and not forgotten by the Greeks, who instructed Giunta and his contemporaries. It would appear that they applied it as a varnish, to act as a covering and protection against humidity, as well as to give a polish. It has been observed, that the proportion of wax used decreased during the fourteenth century, and after the year 1360, was succeeded by a vehicle that carries no gloss. In these chemical experiments, oil was never elicited, if we except a few drops of essential oil, which the learned professor conjectures was employed at that early period, to dissolve the wax that was combined with the colors. Besides this material, certain gums and yolks of eggs were used, which easily deceive the eye of the less skillful, as they resemble those pictures that exhibit a scanty portion of oil. Many pictures were analyzed, and no traces of oil found. The colors consisted of the finest gums, mixed with the yolk and white of eggs, a fact that afforded just grounds for a like conclusion in regard to similar works by the ancients.

* Rugler's Hand-Book of Painting, p. 80.

CHAPTER XVI.

SYMBOLIC COLORS.*

603. THE history of symbolic colors, as yet but little known, and of which I present only fragments, will, perhaps, tend to decipher some of the hieroglyphics of Egypt, and to unveil some of the mysteries of antiquity. I do not flatter myself that I have accomplished the object of my investigations. My sole ambition is to excite the attention of the learned on one of the most curious and neglected points of archæology.

604. Colors had the same signification amongst all nations of remotest antiquity. This conformity indicates a common origin, which extends to the earliest state of humanity, and develops its highest energies in the religion of Persia. The dualism of light and darkness presents, in effect, the two types of colors, which become the symbols of two principles, benevolence and malevolence. The ancients admitted but two primitive colors : white and black, whence all others were derived. The divinities of Paganism were likewise emanations of the good and evil principles.

605. The language of colors, intimately connected with religion, passed into India, China, Egypt, Greece, Rome, reappeared in the middle ages, and the large windows of Gothic cathedrals found their explanation in the books of the Zends, the Vedas, and the paintings of the Egyptian temples.

606. The identity of symbols implies the identity of primitive creeds ; but, in proportion as religion departs from its principle, degrades and materializes itself, she forsakes the

* Abridged from the French of Le Baron Frédéric de Porta..

signification of colors, and this mysterious language revives with religious truth. The nearer the origin of religions is approximated, the more truth appears despoiled of the impure alloy of human superstitions. She shines with the most vivid light in Iran, the country of the most ancient people. The Iranians firmly believed that a Supreme God created the world by an act of his power, and that his Providence governed it continually. They profess to fear him, to love him, and piously adore him, and to honor their relations and aged persons. They had a paternal affection for all mankind, and even a tender compassion for animals.

607. Sabeism, the worship of the heavenly host, obscured these sublime doctrines, without annihilating them. They were preserved in the Desatir and Zent-Avesta, and, if the truth were hidden from the profane, it was yet found under the symbols of these sacred books.

608. The more a religion advances from its origin, the more it becomes materialized, and, proceeding from degradation to degradation, finally arrives at Fetish.

609. The adoration of the negroes is the last expression of the dogmas of Ethiopia and Egypt. Even in the time of Moses, the Egyptian religion evinced the elements of decrepitude and dissolution. The symbol had become the god; truth, forgotten by the people, was exiled from the sanctuaries, and very soon the priests themselves began to lose the signification of their sacred language. These observations apply equally to India and its corrupt Brahmins; to China and its shameful Bonzes; to those Israelites who sacrificed to the idols of foreigners, and to every mode of worship.

610. This custom, fatal to humanity, explains the necessity of successive revelations. Judaism and Christianity are divine, by the isolated fact that the intervention of the divinity was necessary, indispensable. How, otherwise, can the progress of mankind, in spiritual religion, be reconciled with the tendency of every people to materialize its worship?

611. The ancient religion of Iran is forgotten, and its sacred

symbols : the light, the sun, the planets, are deified. It is at the epoch when this revolution is accomplished, that Abraham goes out of Chaldea, and revivifies the truth, about to be annihilated. In Egypt and India, the priesthood still preserved the depositories of sacred knowledge, while the people were immersed in ignorance. Polytheism shrouded the world with its funereal veil. Then, God revealed himself in the call of the Patriarch, and from one family, as the element of society, religion was propagated in the world.

612. This prevailing human tendency led to the idolatry of the captive Jews in Egypt. Moses appeared, the truth was demonstrated, and the elect people, scarcely snatched from vain superstitions, relapsed into lethargy. In the desert, they sacrificed to the calf Apis. They trampled under foot the holy law in the land of Israel, separated themselves, and invoked the bloody gods of the barbarians. But the Eternal will not abandon the work of regeneration. The prophet nation had accomplished its mission, and the Son of God, the Savior of the world, appeared in his humanity to call all nations to the feast of life.

613. Thus, the fall of the first man is reflected in the history of every people. This fatal consequence establishes the universal doctrine of the forfeiture and reinstatement by divine intervention.

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614. The symbols of the divinity, materialized by important nations, were the origin of creeds which besotted the people of antiquity, and arrested the march of human intellect for four thousand years.

615. St. Clement of Alexandria informs us that the Egyptians used three sorts of characters for writing. Varro, the most learned Roman, establishes the existence of three theologies; and, in the history of religions, we find three epochs, marked by three distinct languages.

616. The *Divine Language*, at first, addresses itself to all men, and reveals to them the existence of God. Symbolism is the language of every people, as religion is the property of each

family. As yet, there is no priest, and each father is king and pontiff.

617. The *Consecrated Language* commenced in the sanctuaries. It regulates the symbolism of architecture, of sculpture and of painting, as well as the ceremonies of worship, and the costume of priests. This primary materialization confines the divine language under impenetrable veils.

618. The *Profane Language*, the material expression of symbols, is the provision assigned to nations given up to idolatry.

619. At first, God speaks to man the heavenly language contained in the Bible, and the most ancient religious codes of the East; but soon the sons of Adam forget this heritage, and God reiterates the word under the symbols of the consecrated language. It regulates the costume of Aaron, and of the Levites, and the rites of worship. Religion becomes exterior. Man wishes to see it, for he no more feels it within him.

620. In the last degree of corruption, humanity only comprehends the material. Accordingly, the divine word becomes incarnate, to make it heard in the profane language, as a last echo of eternal truth.

621. The history of symbolic colors testifies this triple origin. Each gradation of color bears different significations in each of the three languages: Divine, Consecrated, and Profane.

622. Let us briefly follow the historical development of these symbols.

623. The most ancient religious traditions inform us that the Iranians assign to each planet a beneficent or a malignant influence, according to their color and degree of light.

624. In Genesis, God says to Noah: "The rainbow shall be the sign of the covenant between me and the earth." In mythology, Iris is the messenger of the gods, and of good things; and the colors of the rainbow, and of the cincture of Iris, are the symbols of regeneration, which is the covenant of God and man.

625. In Egypt, the robe of Isis was resplendent with all

colors, and every hue displayed in nature. Osiris, the god all-powerful, gives the life; Isis modifies it, and transmits it to man by reflection. Iris is reflection, the earth and her symbolic robe were the hieroglyphics of the material and the spiritual world.

626. The fathers of the church saw in the old testament the symbols of the new covenant. If the religion of Christ be of God, and the children of Abraham received the Holy Word, the two tables of the Mosaic and of the Christian law, would unite in one common expression. Joseph was a symbol of the Messiah, and his robe, diapered with the most beautiful tints, which his father gave him, was, says St. Cyril, the emblem of his divine attributes.

627. Such were the symbols of divine language when consecrated language was instituted.

628. Religion gave birth to the arts. It was to ornament temples and sacred precincts that sculpture and painting were first introduced. This fact is applicable, not only to the history of the human race, but is found true in the origin of every people. In the most ancient monuments of India and Egypt, as in those of the middle ages, Architecture, Sculpture, and Painting, are the material expressions of religious ideas.

629. Painting among the Hindoos, the Egyptians, and in our own days, among the Chinese, imposes its regulations in the national worship and politic laws. The least alteration in the drawing or coloring incurs a serious punishment.

630. The Egyptian priests would not allow metal founders or statuaries to make representations of the gods, for fear they would deviate from established laws. No artist was allowed to make the slightest variation, either in color or form, and an investigation of the subject shows that they wrought from the same prescribed laws century after century.

631. At Rome, the penalty of death was incurred by selling or being clothed in a purple stuff. At this day, in China, the punishment is three hundred stripes, and three years imprison-

ment to any one who wears or buys clothes with the proscribed designs of the Phoenix and the Dragon.

632. Symbolism explains this severity of laws and customs. Some religious idea was attached to each form and to every color, and to change or alter was a crime of apostacy or rebellion. Art being the depository and interpreter of sacred mysteries, the form and color of sacred objects, were essentially restrictive. Perspective, *chiaro-scuro*, and *demi-tints*, would have led to confusion. Therefore, they were unknown, or their manifestation severely repressed.

633. Reverting to the origin of writing, color evidently was the first mode of transmitting thought and preserving memory. The quipos of Peru and the Chinese, strings tinted with various colors, formed the archives, religious, political and administrative of these primitive people. Colors are important in the paintings of the Mexicans, and the Egyptian hieroglyphics were the apogee, and the last term of this symbolic writing. (*p*)

634. The profane language of colors was a degradation from the divine and the consecrated languages. Traces reappear among the Greeks and Romans. In scenic representations, the colors were significant. A curious passage of Pollux explains these emblems employed in the costume of the theatre. Tradition still finds them there, but materialized in our own times.

635. Christianity, in recalling the forgotten significations, restored a new energy to the language of colors. The doctrine taught by Christ was not, therefore, new, since it borrowed the symbols of ancient religions. The Son of God, in leading mankind back to truth, came not to change, but to fulfil the law. This law was the worship of the true God, revealed primitively to all men, and preserved in the holy ark of Judaism. Moses and the prophets quote some sacred books, which are not found in the Bible. The wars of the Lord, the prophecies, and the book of the Just* had then announced the Divine word to

* See Numbers, xxi. Jeremiah, xlviii. 2 Kings, chap. i. Joshua, x. 1 Kings, chap. xi., v. 41.

other nations. We shall find manifest proof of this in investigating the monuments of antiquity of the middle ages.

636. The three languages of colors—divine, consecrated, and profane—classify, in Europe, the three estates of society : the clergy, the nobles, and the people.

637. The large glass windows of Christian churches, like the paintings of Egypt, have a double signification : the apparent and the hidden. The one is for the uninitiated, the other applies itself to the mystic creeds. The theocratic era lasts to the renaissance. (q) At this epoch, symbolic expression becomes extinct. The divine language of colors is forgotten, painting ceases to be a science, and is practiced only as an art.

638. The aristocratic era commences. Symbolism, banished from the church, takes refuge at the court. Disdained by painting, it is found again in heraldry.

639. The origin of armorial bearings loses itself in the dark ages, and appears connected with the first elements of writing. Egyptian hieroglyphics, like the earliest Aztec paintings, indicate the signification of a subject by emblems, or speaking arms. To remove any doubts on this point, it is sufficient to glance over the Mexican paintings with the explanations that have been presented to us. The representation of Egyptian and Indian divinities, compounded of monstrous human and animal forms, had doubtless a hidden meaning. In Greece, the progress of art liberated sculpture and painting from these hybrid creations, but the divinities were confounded in a similar type. Attributes were given them. Jupiter had for arms, the eagle and the thunderbolt. Minerva, the olive and the owl. Venus, the dove.

640. The middle ages renewed the strange creations of remote antiquity, and mixed compositions appear on the most ancient monuments of Christian art, for Christianity, as well as Paganism, must borrow symbolical language to paint its dogmas.

641. The emblazoned shields of the nobles are barred with iron, as the only mode of recognizing the knights in the *mêlée*. In their origin all arts were significant. The kingdom of Gre-

nada had nine grenades, that of Galicia a chalice, that of Leon a lion, and that of Castile a castle. Afterwards heraldry perpetuated in families the memory of great actions and high deeds of arms, but the primitive signification was frequently forgotten. In these representations, where everything was emblematic, colors doubtless had their meaning. Authors of the heraldic art affirm it, and we have preserved the meaning of metals and enamels of which the tradition extends to the Greeks.

642. The traditions of antiquity preserved the colors of heraldry pure for a long period, and on some monuments the solemn language of arms facilitates the apprehension of the divine language employed in the principal subject, as phonetic writing enclosed in a cartouche, gives the name of the personage represented on Egyptian anaglyphs. The gallantry of the Moors, and their amorous mysticism, closed the aristocratic era, and introduced the popular language of colors, which is preserved to the present time.

643. The seclusion of females in the East, gave a new importance to the emblems of colors. They replaced the colloquial language, as the selam or symbolic bouquet became the written language of love.

644. Among the Arabs, as amongst all nations, that language had a religious origin. In ancient Persia, the spirits or genii had flowers consecrated to them. This symbolic Flora is found in India and in Egypt, in Greece and at Rome.

645. The selam of the Arabs appears to have borrowed its emblems from the language of colors. The Koran gives the mystic reason. The colors that the earth exhibits to our eyes, says Mahomet, are manifest signs for those who think. This remarkable passage explains the diapered robe borne by Isis or Nature conceived as a vast hieroglyphic. The colors which shine on the earth correspond to the shadows which the seer perceives in the world of spirits, where all is spiritual and consequently significant. Such, at least, is the origin of the symbolism of colors in the books of prophecy and the Apocalypse.

The Koran reproduces the same theory in the visions and costumes of Mahomet.

646. The Moors of Spain materializing these symbols, formed a language, which had its principles and its dictionary. A modern author has given a catalogue of more than sixty of these emblematic colors, their meaning and their combinations. France has adopted them, and preserves their traces in modern language. Blue is still the emblem of fidelity, yellow of jealousy, red of cruelty, white of innocence, black of sadness and mourning, and green, of hope.

647. Thus ends the symbolism of colors, and however its last expression may be materialized, it yet testifies its noble origin. Modern painting still preserves its tradition in church pictures. St. John wears a green robe, Christ and the Virgin are draped in red and blue, and God in white. Symbolism, that ancient science, became an art, and is at present little more than an affair of the workshop.

648. According to symbolism, two principles, light and darkness, produce all colors. Light is represented by white, and darkness by black. But light does not exist except by fire, the symbol of which is red. Setting out from this basis, symbolism admits two primitive colors—red and white. Black was considered the negation of colors, and attributed to the spirit of darkness. Red is the symbol of divine love, white the symbol of divine wisdom. From these two attributes of God, love and wisdom, the creation of the universe emanates.

649. Secondary colors represent different combinations of the two principles in their symbolical meaning.

650. Yellow emanates from red and white. It is the symbol of the revelation of the love and of the wisdom of God.

651. Blue emanates likewise from red and white. It indicates divine wisdom manifested by life, by the spirit or the breath of God (azure, air). It is the symbol or the spirit of truth. St. John, xv., 17, and xvi., 13.

652. Green is formed by the union of yellow and blue. It indicates the manifestation of love and wisdom in action. It

was the symbol of charity, and of the regeneration of the soul by works.

653. The compound hues, rose, purple, hyacinth, violet, gray, tan, etc., receive their significations from the colors that compose them. That which predominates, gives to the hue its general signification, and that which is subordinate, the modified. Thus purple, which is of a red azure, signifies the love of truth. Hyacinth, which is of a blue purple, signifies the truth of love. These two significations would seem to confound themselves at their source, but the applications will show the difference that exists between them.

654. The rule of oppositions is common to the language of colors, as well as to symbols in general. It attributes to them the signification opposed to that which they possess directly. In Genesis, the serpent represents the evil spirit, and the fathers of the church call the Messiah the good serpent. In Egypt water was the symbol of regeneration, and the sea was represented by Typhon, the type of moral degradation. Thus red signifies love, egotism, and hatred. Green signifies wisdom and folly, celestial regeneration and infernal degradation. This rule, far from causing obscurity, or arbitrariness in the signification of symbols, gives them an energy unknown to common expressions. Therefore, in the symbolism of colors, it has been preserved as one of its greatest beauties. Black united to other colors in effect gives them a contrary signification. Black, the symbol of evil and falsehood, is not a color, but the negation of all hues, and of that which they represent. Thus, red designates divine love. United with black, it is the symbol of infernal love, of egotism, of hatred, and of all the passions of degraded man.

OF WHITE AS A CONSECRATED LANGUAGE.

655. The priest represents the Deity on earth. In all religions, the sovereign pontiff had white vestments, symbol of uncreated light.

656. Jehovah commanded Aaron not to enter the sanctuary unless clothed in white. "Speak to Aaron, thy brother, (said he to Moses) that he enter not into the sanctuary at all times lest he die; for I will reveal myself on the mercy-seat. He shall be invested with the holy linen robe, girt with the linen cincture, and he shall wear the mitre of linen. These are holy vestments." Lev. xvi.

657. The magi wore white robes, and said the divinity was not pleased but with white vestments. White horses were sacrificed to the sun, the image of divine light. The white tunic given by Ormusd, the luminous god, is still the characteristic costume of the Parses.

658. In Egypt, a white tiara decorates the head of Osiris. His ornaments are white, as were those of Aaron, and the Egyptian priests wear the linen robe like that of Levi. In Greece, Pythagoras ordered the sacred hymns to be chanted in white robes. The priests of Jupiter had white vestments. At Rome, the *flamen dialis* alone had the right to wear a white tiara. The victims offered to Jupiter were white. Plato and Cicero consecrate this color to the Deity.

659. Returning into Asia, the same symbol is adopted by the Brahmins. Traversing Tartary, it is again found among the Scandinavians, the Germans, and the Celts. Pliny relates that the Druids wore white vestments, and sacrificed white oxen. Finally, the Christian painters of the middle ages represent the Eternal draped in white, and also Jesus Christ, after the resurrection. The chief of the Roman church wears on earth the livery of God.

660. In the sacred language of the bible, white vestments are the symbols of the regeneration of souls, and the recompense of the elect. "He who conquers, shall be clothed in white," says the Scripture, "and I will not efface his name from the book of life. The kingdom of heaven belongs to those who have washed and whitened their robes in the blood of the Lamb."

661. White was consecrated to the dead by all antiquity, and

became also a color of mourning. The monuments of Thebes represented the shades of the departed clothed in white robes. According to Herodotus, the Egyptians enveloped the dead in white sheets. This custom is found in Greece from the highest antiquity. Homer mentions it at the death of Patroclus. Pythagoras orders its observance to his disciples as a happy pre-sage of immortality. Plutarch recalls the doctrine of this philosopher, and explains the symbol which was customary throughout Greece.

662. Pausanias observed the same custom among the Mes-senians. They enshrouded chief personages in white vestments and crowned them. This double symbol indicated the triumph of the soul over the empire of darkness.

663. The Hebrews had the same custom. The Evangelist Matthew, says that Joseph, having taken the body of the Lord, wrapped it in a white linen cloth; and this example became the law of all Christians.

664. The initiation, or regeneration of the soul, commences by an image of death. The mystics were clothed in white, and the neophytes of the primitive church, wore a white robe during eight days. Young girls, catechumens, still wear it. And in the obsequies of virgins, white draperies testify their innocence and celestial initiation.

665. It is unnecessary to pursue the history of these rites in the East. It is sufficient to cite an example from the Japanese custom. In Japan, marriage is considered as a new existence to the female. She dies to her past life to revive to her husband. The bed of the betrothed is placed with the pillow towards the north, similar to the practice for the dead, and she wears the white mortuary robe. This ceremony announces to the parents that they are about to lose their daughter.

OF YELLOW AS A CONSECRATED LANGUAGE.

666. In the Bible, the sun represents love divine, when it is opposed to the moon—symbol of wisdom. It is also of the gold which indicates the goodness of God, opposed to silver,

emblem of divine truth. The sun, gold, and yellow, are not synonymes, but mark different degrees which it is difficult to determine with precision. The natural sun is the symbol of the spiritual Son. Gold expressed the natural sun, and yellow was the emblem of gold.

667. Gold was consecrated to Horus. Also to Vishnou, and to Mithras. Appollo is the same divinity, representative of one and the same dogma. But in its progress from east to west, the myth becomes materialized, and in Greece, Appollo is the personification of the sun.

668. The symbol becomes God. The people adore the Heavenly host. Sabeism reigns in the East. Then Abraham goes forth from Chaldea. The idols are destroyed, still the symbol remains the same. Moses appeared to the Israelites shining with light, and rays illuminated his face. The prophet Habakkuk announces the coming of the Holy one. His splendor, says he, shall shine as a living light. Rays shall issue from his hand. It is there where his strength is hidden. The hand was the emblem of power, and the rays of the sun designate the manifestation of the love and the wisdom of God.

669. It is not surprising, therefore, that the fathers of the church, by the example of the prophets, named Jesus Christ, the light, the sun, the east, and that gold should be his symbol. It is apparent why Christian artists gave to Jesus Christ flaxen hair—golden, like Appollo's, and placed the glory (aureole) round his head, and also on that of the Virgin and the apostles. In Egypt the circle of gold figured the course of the sun, and the accomplishment of the year. The Messiah, the divine sun, accomplished a religious period. He opened a new era of which the aureole, or crown of glory was the natural symbol. (r)

670. In consecrated language, gold and yellow received the particular acceptation of revelation made by the priest, or of religious doctrines taught in the temples. This metal and this color represented initiation to the mysteries, or the light revealed to the profane.

671. Annubis is the personification of the Egyptian initiator. The dog was consecrated to this deity, because he was the guardian of the holy doctrine shut up in the sanctuaries. Egyptian monuments represent him with the head of a dog, and Virgil and Ovid give him the name of a barker. Sirius, or the dog-star, was, according to the Persians, the sentinel of heaven, and the guardian of the gods. The sick implored his aid before dying, and gave a little food to a dog that was led to the bed. The dog, it was said, was the symbol of the great initiation to the mysteries of death.

672. Color is the thread of Ariadne, which guides us in the labyrinth of ancient religions. The dog initiator, who strikes and repulses the spirits of darkness, had, according to the Zent-Avesta, the eyes and eye-brows yellow, and ears white and yellow. The yellow eye was the emblem of understanding enlightened by revelation. The ears, white and yellow, figured the instruction of the holy doctrine, which is divine wisdom revealed.

673. The statues of Annubis were of gold or gilt. The name of this divinity, which is again found in the Coptic language, signifies equally gold or gilt, *Annub*. Annubis, as a personification of the human sciences, took the name of Thot, of which the Greeks make *Hermes*, and the Romans, *Mercury*.

674. Mercury Hermanubis is the interpreter and messenger of the gods. He conducts the ghosts into hell. A chain of gold issues from his mouth, and is attached to the ears of those whom he wishes to lead. He holds in his hand a golden rod. One half of his countenance is represented bright, and the other half dark—emblems of initiation and of death—where the struggle of the two antagonistic principles, light and darkness, are re-produced.

675. Greek art, enamored by beauty of form, took from Hermanubis his characteristic symbol, the head of the dog; but this animal, separated from the divinity, does not less preserve its sacred signification. The temple of Vulcan on Etna,

it is said, was guarded by dogs. They attracted the virtuous by their caresses, and destroyed the impious.

676. Mercury was the tutelar divinity of thieves. The ancients saw in this attribute a symbol of the mysteries withdrawn from the cognizance of the vulgar. The priests concealed the gold symbol of the light from the gaze of the profane.

677. The fable of the Hesperides offers a novel proof of the signification which is given to gold in the mysteries. "The Hesperides, according to Hesiod, were daughters of Night, and according to Cherecrates, of Phorcus and Ceto, divinities of the sea. Juno intermarrying with Jupiter, gave him some apple-trees which bore golden fruits. These trees were placed in the garden of the Hesperides, under the guardianship of a dragon, according to Pisander, or of Typhon and Echidne, according to Pherecydes. This horrible dragon had a hundred heads. The apple trees, that he watched incessantly, had surprising virtue. It was one of these apples that embroiled the three goddesses in discord. It was with the same fruit that Hippomenes softened the fierce Atalanta. Eurystheus commanded Hercules to seek these apples. Hercules besought the nymphs who dwelt near Eridan to inform him where he should find the Hesperides. These nymphs sent him back to Nereus; Nereus to Prometheus, who told him what to do. Hercules transported himself into Mauritania, killed the dragon, brought the golden apples to Eurystheus, and this accomplished his twelfth labor."

678. The golden apples are the fruits of intelligence, which are born of the love of God. In uniting herself to Jupiter, Juno offers them to him. They are kept in the garden of the Hesperides, daughters of the marine deities. That is to say, in the sanctuary of the temples, and confided to the initiated, children of the waters or of baptism. The dragon, the son of Darkness, of Typhon or the Earth, is the emblem of human passions and vices, which permit not the profane to taste of these spiritual fruits. Hercules or the neophyte performs the last of his works in seizing them. He is sent back to the nymphs, to the marine

deities, and at length to Prometheus, who initiates him in the mysteries. Prometheus had formed man from the clay of the earth, and animated him with fire snatched from the celestial bodies. Nereus and Prometheus, or fire and water, recall the double baptism of the antique initiations like those of Christianity.

679. The sun, gold and yellow, were the symbols of the human understanding, enlightened or illuminated by divine revelation. It is in this sense that the Prophet Daniel says, "that those who are wise shall be shining as light, and that those who shall influence others to do justly, shall shine eternally as the stars. Solomon expresses the same idea, in saying that the head of the wise is of the purest gold. Jesus Christ announces that the just shall shine as the sun, in the kingdom of his Father.

680. Gold and yellow were, in Christian symbolism, the emblems of faith. St. Peter, the stay of the church, and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe, and the rod or the key in his hand. These attributes are those of Mercury Hermanubis. In China, yellow is equally the symbol of faith.

681. The ancients compared to gold that which they judged faultless and exceedingly beautiful. By the age of gold, they understood the age of happiness and virtue; and by the golden verses, according to Hierocles, verses which contained the purest doctrine. We again meet with this tradition in the golden legends of the saints.

682. Food of a golden yellow color became emblematic of the love and the wisdom of God, which man appropriates to himself or *eats*, to speak symbolically. The divine poet Isaiah says, that he who shall refuse the evil and choose the good, shall eat of butter and honey. Job exclaims, that the wicked shall not see the floods of butter and honey. In the Song of Songs, Solomon addresses his mystic spouse, whose lips distil as

the honey-comb. Thus in the *Iliad*, from the mouth of the sage Nestor, words dropped sweeter than honey.

683. Virgil calls honey the celestial gift distilled from the dew, and dew was the emblem of initiation. Pliny gives it the epithet, the effusion from heaven, the saliva of the stars.

684. The symbol of divine revelation, became that of sacred and poetic inspiration. The *Mellissa*, or bees, were inspired women, who prophesied in the temples of Greece. Popular legends narrate that bees reposed on the lips of Plato, in his cradle; and that Pindar, when exposed in the woods, in his infancy, was nourished with honey. The first Christians, and the disciples of Mithras, gave honey to be tasted by the mystics, and made them wash their hands with honey. Cakes of honey were offered in sacrifice by most nations of antiquity.

685. The sweetness of this aliment was doubtless one of the motives of its symbolic attribution, but its color was the principal basis. Ovid, wishing to express that wisdom enlightens the understanding, gives to Minerva the epithet of yellow. On the contrary, unwholesome and wild aliments took, by their golden color, an inverse signification. The precursor of the Messiah came to announce a new revelation at the epoch when the ancient was forgotten or misunderstood, and, in the desert, he was fed with locust and wild honey. This exhibits the first example of the rule of oppositions.

686. In a celestial sense, light, gold, and yellow, evince divine love enlightening the human understanding. In the infernal sense, it denotes that odiously proud egotism, which seeks no wisdom but its own, which becomes its own god, its own principle and end.

687. According to St. Paul, Satan transforms himself into an angel of light. Jesus Christ says: "Beware that the light which is in you be not darkness." In this state of separation from God and isolation, man sullies his soul by an earthly love, which he ought to offer up pure to his Creator. In the symbolism of the Bible, Sodom is the figure of that degradation, which, at its last boundaries, betrays him into infamous crimes.

Sulphur represents the same idea, because of its color and combustion, which generates a suffocating smoke.

688. The rain of sulphur, which consumed Sodom, is the strong image of the depraved passions which devour the heart of the impious, and brutalize their intellect. "In the day that Lot went out of Sodom," says Jesus Christ, "a rain of fire and of sulphur fell from heaven, and destroyed all. It will be the same in that day when the Son of man shall appear. Whosoever will seek to save his life shall lose it, and whosoever will lose it shall save it." Thus, when human passions shall have degraded religious belief, the divinity will manifest himself anew on the earth. Those who will attach themselves to terrestrial life, shall lose life eternal—the life of the soul—and those who renounce worldly existence, shall save their spiritual existence.

689. The sense assigned to the word sulphur is absolute, and, in the Bible, is without any exception. "The light of the wicked," says Job, "shall be put out, and their fire shall not glimmer; the light which lightens their houses shall be obscure, and their lamp shall be extinct. God will shower sulphur upon the place where they make their dwelling; they shall be chased from the light into darkness; they will be banished from the world." The Psalmist, the Prophets, and the Apocalypse, confirm the signification of this symbol.

690. Lastly, in Paganism, sulphur was employed for the purification of the guilty, because it was the symbol of guilt.

691. By understanding these chief colors, it becomes easy to comprehend the signification of the four ages, represented by the four metals: the Golden Age, the Silver Age, the Brazen Age, and the Iron Age. Gold is the symbol of divine love revealed to man. Silver, by its whiteness, designates divine wisdom. Brass, or copper, false gold, denotes degraded love, or religion materialized. Iron, by its sombre gray color, indicates wisdom perverted, and truth misunderstood. It is thus the statue described in the book of Daniel is explained. His head was of refined gold, his breast and arms of silver, his belly

and thighs of brass, and his feet of clay and iron. The profane era, the age of brass, materializes worship; idolatry arises, extends its roots, and stifles religious truth. The iron age, the age of dissolution, appears the age of human wisdom, which seeks not light but in itself, turns into derision the altered faith, examines creeds only in their degradation, and saps the feet of iron and of clay of the colossus, which falls, and is shattered.

RED AS A CONSECRATED LANGUAGE.

692. Sacrifices, in their original institution, were symbols of the love of man for his Creator. The first fruits of harvests and of animals were presented on the altars, emblems of devotion and love.

693. The sacrificial fire in Jadjour-Veda is the symbol of the celestial fire that dwells in the heart. In the Sanscrit, different expressions, which designate fire, have the symbolic signification of the number 3. The name of the divinity Om has the same numerical meaning. So, in the Thibetian language Mé signifies fire and the number 3d.

694. Thus, the third divine attribute, or the Holy Ghost, the love of God, and worship, have the same symbol: fire, which is translated in the language of colors by red. A tradition prevalent among all nations, states that fire has created and will destroy the world; for the soul, emanating from the love of God, must return into his bosom. One of the Hebrew names of the deity is that of fire. In Indian mythology, Siva is the fire that created the world, and must consume it. And, finally, fire being the symbol of regeneration and purification of the soul, explains the custom of burning the bodies of the dead.

695. In China, red color is consecrated to religion, and the mourning worn by children is hempen sackcloth of a bright red. Love always had a red color for the symbol of infancy. Cupid is a child, and, in Christian symbolism, celestial love is represented by infant angels. A child was initiated into the great mysteries at Eleusis, and performed a character in the last

initiation, which was emblematic of death. He was called the child of the sanctuary, and, to this day, the boys of the choir are clothed in red. Love is a stranger to all but innocent and pure hearts. "The kingdom of heaven," said Jesus Christ, "is inherited by those who are like little children." In Pagan antiquity, red was the symbol of innocence and of virginity. The mystic couches used in the mysteries of Eleusis, bound round with purple fillets, designate the virginity of Proserpina when she arrived at hell.

696. Xenophon describes a Persian ceremony testifying the tenet of the divine triad, and its triple symbol: white, gold and red. Amidst an immense procession, are three chariots. The first was white, crowned with flowers, with the pole gilt, an offering to the supreme god. The second chariot, of the same color, and similarly decorated, was consecrated to the sun. The horses of the third chariot were caparisoned with scarlet housings, behind which marched men bearing the sacred fire. It would be easy to multiply examples demonstrating that love, fire, and red color, were synonymous in the language of symbols. It still remains in the fires annually lighted in the provinces, on the vigil of St. John, in memorialism of the baptism with fire.

697. The architecture of antique temples presents additional applications of these principles. The name and form given to the pyramids, or columns of fire, used as tombs by the kings of Egypt, are not the effect of fancy or chance. The obelisk, symbol of Amon, divine word, was not placed as a vain ornament at the entry of the temples. (*s*)

698. In Egypt, red color was consecrated to good genii, and the Greek Jupiter was called Zeus, life, heat, fire; and, according to Winckleman, he was clothed in red. And, according to Plutarch, red was consecrated to all divinities. On festival days, their statues were covered with red, and minium was put on their cheeks. (*t*)

699. Christianity restored truth to mankind, and re-instated symbolic language in its original purity. In the transfiguration,

the countenance of our Lord became resplendent as the sun, and his vesture shone like light. Such, in their highest energy, are the symbols of divine love and wisdom. The angel who rolled away the stone from the sepulchre, re-produced them in an inferior order. His face shone like lightning, and his robe was white as snow. Finally, in the last degree, appeared the just, in robes washed white in the blood of the Lamb. The artists of the middle ages preserved these traditions, and gave to Christ, after the resurrection, white or red costume.

700. Red being established as a symbol of the divinity, and consecrated to his worship, we proceed to its application in the costume of pontiffs and kings.

701. Purple and scarlet colored the ephod and breast-plate of Aaron. The general signification of these two colors indicates the love of God. Their different gradations of color manifest the varieties of this love.

702. Purple and hyacinth are two gradations of the same color, which may be easily confounded, but which have two different significations. In purple, red predominates, and in the hyacinth, blue predominates. In the symbolism of compound colors, the predominating hue gives the general signification, and the subordinate hue the modified meaning. Consequently, purple indicates the love of truth, and hyacinth, the truth of love.

703. At Hieropolis, none but the sovereign pontiff had the right to wear a purple robe. The priests were clothed in white. In the mysteries of Eleusis, the priests wore long robes of purple. The purple mantle of kings was the emblem of the power of God, or right divine.

704. According to Josephus, the costume of the kings of Egypt was of a purple color. It was the same among the ancient Greeks; and the appropriation of this color to royalty was universal among the people of antiquity.

705. The priests and priestesses of Eleusis pronounced their imprecations against Alcibiades, upstanding, and turning to the

west, and shaking their purple robes. In sacrificing to the Eumenides, it was obligatory to wear robes of this color. Wrought wool, tinted purple, was likewise used in sacrifices preparatory to the mysteries. The couches of the initiated, during the celebration of the festival of Ceres, were bound round by narrow fillets of the same color. Homer gives to the dead, the epithet *purpurea*. Artimedorus says, that purple color is assigned to death, and that "Those who live piously, ought, in Elysium, to live in fields enameled with purple roses." The ancients strewed on the tombs flowers of purple and saffron. All these customs were allegorical and related to the future life; for the initiated were considered as having passed through the state of death, whence arose the conformity of several ceremonies of initiation with those which were used in sepulchres and funereal sacrifices.

OF BLUE AS A CONSECRATED LANGUAGE.

706. In the Bible the air is the symbol of the Holy Spirit—of the Divine truth which enlightens mankind. The miracle on the day of Pentecost, when the Apostles "were all filled with the Holy Ghost, describes it as a mighty rushing wind, with cloven tongues like as of fire."

707. The Holy Ghost is God in us as love and truth. These two attributes re-united had the dove for a symbol. When Jesus was baptized, John saw the Spirit of God descending on him as a dove. The symbol of the Spirit is Air, even so is its color, azure or celestial blue. In Christian theology, the Holy Ghost proceeds from the Father and the Son. God is love, Christ is truth. Their symbols are red and azure, the Holy Ghost proceeding from these two was represented by red and blue.

708. Antiquity typified this dogma by the ethereal fire. In Hindoostan is found the god of fire, Agni, with two faces, symbols of the fire terrestrial and the fire celestial. He rides on a ram of azure color, with red horns. We find Jupiter Ammon

with similar attributes, represented of a blue color with ram's horns.

709. In oriental languages the word *azur* signifies fire, and in blazonry it designates blue color. Jupiter Azur explains this double signification. According to the Greeks, says St. Clement, the ethereal fire is their god Zeus. He is made the supreme god because of his igneous nature. The ethereal fire, or red and blue reunited, typify the identification of love and wisdom in the father of gods and men. This symbol is represented and developed on Christian monuments by the violet color.

710. In cosmogonics, divine wisdom creates the world. God, the creator, is always colored blue. Vischnou, according to the sacred books of Hindoostan, was born of a blue color.

711. In Egypt, the supreme god, Cneph, was painted blue. In Greece, blue is the color of Jupiter. In China, Heaven is the supreme god, and in Christian symbolism, the azured vault is the mantle which veils divinity.

712. Identical symbols reappear in Egypt. Amon is the divine word, the new sun, the sun of spring. He enters the golden circle of the year by appearing in the sign Aries. Victor over the darkness of the inferior hemisphere, he expands his heat and light upon the earth. His image according to Eusebius, was that of a man sitting, of an azure color, with a ram's head. He is thus represented on Egyptian paintings.

713. Symbolism distinguishes three shades of blue : one, which emanates from red, another from white, and a third allied to black. The blue emanated from red, represents the ethereal fire, and signifies the celestial love of truth. In the mysteries, it relates to the baptism by fire. Blue emanated from white, indicates the truth of faith. It relates to the living waters of the Bible, or to the baptism of the spirit. The blue allied to black conducts us back to cosmogony, to the spirit of God moving on chaos, and relates to natural baptism.

714. These three aspects of the same color correspond to the three principal degrees of ancient initiation, and to the triple baptism of Christianity. St. John said : "I baptize with water,

but He who cometh after me is mightier than I: He will baptize you with the Holy Ghost and with fire." In painting, these three degrees are particularized by red, blue, and green. Green, black, and deep blue, indicate the world born from the depth of the primitive waters, and the first degree of initiation. Azure represents regeneration, or the spiritual form of man, and red the sanctification.

715. When Vischnou, the supreme god of the Indians, represents the last degree of regeneration, he is of a deep blue, and verditer color. Krischna, as the incarnation of truth divine, is colored azure; but abased to humanity, he is subjected to the temptations of evil, and Indian symbolism consecrates deep blue and black to him.

716. Plutarch states Osiris to be of a black color, because water blackens substances which it saturates. From this, the primitive idea of God agitating chaos is evident. The statue of Saturn, in his temple, was of black stone. His priests were Ethiopians, Abyssinians, or from other black nations. They wore blue vestments and rings of iron. When the king entered this temple, his suite wore blue or black.

717. The opposition of these two colors represents the antagonism of life and death in the spiritual and material states, manifested in the age of which Saturn is the symbol.

718. Azure, in its absolute signification, represents truth divine. It was the symbol of divine eternity, and of human immortality, and, by natural consequence, became a mortuary color. In China, blue is appropriated to the dead, and red to the living. Red represents fire and vivifying heat. Blue is the symbol of the soul after death. In Christian symbolism, azure is similar. In a manuscript of the tenth century, Jesus, represented in the tomb, is bound by blue fillets; his countenance is blue, the sepulchre is red. There are two attending angels; the one on the right has a blue aureole and violet mantle, symbols of the passion, and of the death of Christ. The angel on the left has a purple mantle, symbol of the triumph of love and of revelation. After the death of Christ, the Virgin

is often represented in blue vestures. The priest also wears blue during the celebration of the sacred mysteries of Lent, and, at the approach of the holy week, the images of Christ are veiled in blue. In these ceremonies, we see the first degree of materialization: the symbol of divine eternity and of human immortality becomes the emblem of carnal death.

719. Throughout the Levant, blue is considered a mortuary color. Nothing but blue is worn as mourning. No one dares to appear before royalty in this sad livery. In these customs, the symbol is completely materialized.

720. In China, green typifies the East, the spring, a tree, and charity. In Christianity, green is the symbol of regeneration in action, that is, charity.

721. Christian painters of the middle ages, painted the cross of a green color, symbol of regeneration, of charity, of hope. Sometimes, it was bordered with a red band. The friend of Christ, the Christian initiator, the sacred scribe, St. John, is almost always robed in green. Tradition consecrates this color to the Virgin and the infant Jesus, symbolizing the first degree of regeneration. The color of the vestments of the Messiah, at different epochs of his life, form a sacred drama, whence we may understand the symbolism of colors.

722. Among the Arabs, green had the same signification. It became the symbol of initiation to the knowledge of the supreme God revealed in the Koran.

723. Green, like other colors, had a nefarious signification. In opposition, it signified moral degradation and folly. Swedenborg gives green eyes to fools in hell. A window in Chartres cathedral represents the temptation of Christ, and Satan with green eyes and skin. In symbolism, the eye signifies the understanding, intellectual light; and man can turn it towards good or towards evil. Satan and Minerva, Folly and Wisdom, were represented with green eyes. On the symbolism of green color, India affords the most ancient traditions.

724. Rose color derives its signification from red and white:

red is the symbol of divine love, and white of divine wisdom. The earliest traditions of Christianity give the same significance to the rose that it had in antiquity. In the seventh century, according to Bede, the tomb of Jesus Christ was painted of an intermingled color, white and red. The white rose became the emblem of monastic wisdom, and of renunciation of the world. In the arms of religious societies, a crown is placed, composed of branches of the white rose, with its leaves, thorns, and flowers, denoting the chastity which is preserved amidst the thorns and mortifications of life. A picture of the school of Corregio is impressed with this antique symbol. St. Francis of Assisi presents to Jesus red and white roses, produced in January. Janus presides over January, and the heavenly door-keeper opens the first degree of the mysteries. In the month of January, the sun commences his victorious career, and overcomes cold and darkness, emblems of evil and error. The same symbolic idea appears in Rose-Sunday, when the Pope blesses a golden rose, which is carried in procession through Rome, "in order," say the mystics, "to represent the joy of day, which shines like a rose amidst the thorns of Lent."

725. Scarlet was composed of red and white with a tint of yellow. It was a symbol of spiritual love; of the love of the divine word. The vestments of Aaron, and the Hebrew priests, for the service of the sanctuary, were purple, scarlet, and hyacinth. In all the ornaments of the priest, purple was the predominant color, and he alone was permitted to wear the hyacinth tunic.

726. Violet designates the truth of love, and the love of truth. It will also comprise the sense of hyacinth, the union of goodness and truth, of love and of wisdom. On symbolic medieval monuments, Jesus Christ wears a violet robe during the passion: this color representing the complete identification of the Father and the Son. Jesus, as a type of humanity, wears a red robe and a blue mantle. Reunited with the deity, he is

invested with a violet robe. After his glorification, he appears in red and white, symbols of Jehovah. To the Holy Ghost, the symbol of violet is never given.

727. Violet was assigned to martyrs, because, in imitation of their master, they bore the ignominy of the cross. This color was adopted as mourning by people of rank, flattery decreeing them the martyr's palm. Kings and cardinals wear violet as mourning. On medieval illuminations, it is sometimes seen as a pall. In Egyptian tombs, amulets are found of this color.

728. Orange, or saffron, composed of yellow and red, had, in the highest antiquity, the signification of the revelation of divine love. The Messiah is named the East. The Grecian aurora had a saffron-colored veil. In Christianity, saffron and orange color were the symbols of God filling the heart, and enlightening the spirit of the faithful.

729. In Christian usage, the mixture of white, black and grey was the emblem of terrestrial death, and spiritual immortality. In the religious paintings of the middle ages, grey represents the resurrection from the dead.

730. This limited abstract of De Portal's work on symbolic colors, is sufficient to show their relation to art, and the signification given to each color, accounts for the imperfect development of the art of painting among the nations of antiquity.

CHAPTER XVII.

SYMBOLIC EMBLEMS.

731. In Egyptian mythology, the infinite height and depth of the divine mind are represented by a hawk, because that bird, in her flight, soars perpendicularly up, and drops perpendicularly down. The Egyptians believed in the immortality of the soul. The separate spirit was denoted in hieroglyphics by a hawk having a human head.

732. The Egyptian triad was represented by a globe, a serpent and a wing. The globe is an emblem of God, for his centre is everywhere, and his circumference immeasurable. The serpent designates eternity, and likewise wisdom. The wing is the symbol of air, or the spirit. On a monument of Thebes, engraved and colored in the description of Egypt (Tom. II., Pl. 34, French government work,) the globe is red, the two serpents are golden, and the wings are red and azured. The interval between the two serpents is filled by a green tint. The red is the symbol of love divine. The gold or yellow, indicates the Word revelation; the azure, the air, divine breath.

733. The IBIS was worshiped by the ancient Egyptians. They placed it in the sanctuary of their temples; it was allowed to stray freely and unharmed about their cities; they embalmed it with care equal to that bestowed on their dearest relatives; they attributed to it a virgin purity, and an inviolable attachment to their country, of which it was an emblem. In fine, they felt assured, that the gods assumed the shape of the ibis whenever they found it necessary to visit the earth.

734. Herodotus describes the most common species of this bird as having the head and neck bare, the plumage, with some exceptions, white. By others, it is represented as entirely black, with feet like the crane, and crooked beak. The paintings at Herculaneum, and the Palestrine Mosaic, both present a number of figures of the ibis, all agreeing in the essential characteristics assigned by the ancients; to which may be added a medal in bronze, and another in silver of the Emperor Hadrian. According to Bruce, this bird is still found upon the banks of the Nile.

735. The SCARABEUS was held in great veneration by the Egyptians. Of this insect there were three varieties. The one most celebrated and the only one found represented on ancient monuments, is the *Scarabeus Sacri* of the naturalists. This is perceived in the Isiac table, and is frequent among hieroglyphics: it was the symbol of immortality. With the head of a ram or a hawk it was an emblem of the sun. Another species was consecrated to Isis, and indicated the moon, its two horns resembling the crescent of that planet. It was customary with the Egyptians to give the shape of the scarabeus to their amulets or rings.

736. The CROCODILE is found represented on ancient coins, and according to M. Zoëga should always be considered as emblematical of the Nile. It is also found on a fine mosaic discovered at Palestina; upon the base of the statue of the Nile in Museo Pio Clementino, and upon many other antique monuments. On works not wrought in Egypt, the crocodile is always to be understood as the symbol or emblem of that country. A crocodile chained to a palm tree represents the subjugation of Egypt. The crocodile was worshiped in many Egyptian cities; particularly at Thebes, and at Arsinoë, hence its name, Crocodilopolis.

737. The PHOENIX, the bird so famous in antiquity, is by moderns considered fabulous. The ancients speak of this bird as unique, and their artists represent it as the size of an eagle, its head finely crested with a beautiful plumage, its neck covered

with feathers of a golden color, and the rest of it purple, with the exception of the tail which is white, and eyes extremely sparkling like stars. The tradition is, that it lives in the wilderness, and attains the age of five or six hundred years, and when thus advanced in age, builds itself a pile of sweet wood and aromatic gums, and firing it by the wafting of its wings, thus destroys itself. From its ashes arises a worm, which in time, grows up to be a phoenix.

738. In the sixth book of the annals of Tacitus, it is stated, that in the year 787 of Rome, the phoenix revisited Egypt, which created much speculation among the learned. The accounts of its longevity vary from five hundred to one thousand five hundred years. It was considered as sacred to the sun.

739. Tradition has assigned the several eras at which the phoenix appeared. The first it informs us was in the reign of Sesostris; the second in that of Amasis; and the third at that period when Ptolemy (the third of the Macedonian race) was seated on the throne of Egypt. When to these circumstances are added the brilliant appearance of the phoenix, and the tale that it makes frequent excursions with a load on its back, and that when, by having made the experiment, through a long tract of air, gaining sufficient confidence in its own vigor, it flies with the body of its progenitor to the altar of the sun, in order that it may there be consumed, some key will be afforded to the frequent use made by artists of this curious subject, as also to the idea advanced by antiquarians, that the sages of Egypt enveloped under this allegory the philosophy of the comets.

740. When an Egyptian monarch is represented holding a phoenix in his hand, it is emblematic of his long absence from Egypt in a foreign land.

741. A REED is the Egyptian emblem of royalty

742. The FLAGELLUM and CROOK of Orisis, the emblems of majesty and dominion.

743. The EYE of Osiris was one of the most important emblems. It was placed on boats, on coffins, and other conspicu-

ous positions, as if to indicate the all-seeing presence of the divinity.

744. The LION was consecrated to Cybele, and we find it sculptured upon many monuments erected to that mysterious deity. Sometimes she is borne upon a lion; at others, they draw her car, and occasionally are found standing by the throne on which she is seated. The poets are profuse in their admiration of the magnanimity and clemency of this beast, which has by distinction acquired the title of *royal*; hence many princes have been represented symbolically by the figure of a lion. In the sacred writings of the Hebrews, as well as in the mystic language of the ancient oracles, this kind of representation is maintained, since the lion has always been considered the emblem of sovereign power and sway.

745. The coins and medals of the Roman emperors and others more ancient, abound with representations of this animal; and occasionally we find it used as a symbol of consecration or of eternity with the legend of *Memoriæ Æternæ*. Several princes both ancient and modern, have in artistic representations of themselves, required the artist to introduce the skin of the lion's head drawn over their own helmets, in imitation of some of the figures of Hercules.

746. There remain to us many beautifully executed antique lions. Among the finest is that placed before the Barberini Palace; another very fine specimen is to be found in the Villa Medici; a third at Dresden. The two lions of Venice, placed at the entry of the Arsenal, are particularly celebrated. These were brought from Athens in the year 1687.

747. The DRAGON was a fabulous animal or reptile, supposed to be a species of winged serpent, that was held in divine estimation by some of the earliest nations of antiquity, and used by the Romans for the ensign of a company, as the eagle was of a regiment. The belief in this fabulous reptile was very general among the ancients, and their representations and descriptions are abundantly alarming. Ælian gives a crest and beard to the male dragon; and others describe it as having a

large mouth and throat, teeth like a wild boar, and a long body covered with scales. Pliny relates that the dragons of Ethiopia traversed the seas in shoals, of four or five each, holding their heads above the surface of the waves.

748. These dreadful animals, as they were believed to be, were objects of worship from fear. In Epirus they kept several dragons that were attended by a virgin, and from his complacency or antipathy, and his manner of taking his food, they judged whether they should have a fruitful or a sterile season. Ælian relates abundant anecdotes of the credulity of the people of those ages concerning dragons, flying serpents, and such like fabulous monsters.

749. Representations of dragons are often found on ancient monuments. They are among the attributes of Æsculapius, and of Hygeia; they are attached to the cars of Ceres and of Media, they were the guardians of the Hesperian apples. In the fabulous histories of the chivalresque ages, the dragon is also mentioned, particularly the one that was said to have been combatted by the patron saint of England, St. George.

750. It was the custom among the Romans for an officer called the draconarius to carry the dragon as an ensign to every cohort. On Trajan's column it appears as a Dacian ensign. The dragon or serpent represented on a shield, which was found on a column upon the tomb of Epaminondas, indicated that he was descended from the Spartans; that is, from those who sprung up from the dragons' teeth sown by Cadmus. The dragon upon the shield of Menelaus, in a picture of Polygnotus at Delphi, designated the serpent, which during the sacrifice at Aulis, came out from under the altar.

751. The great Chinese dragon so conspicuous in every public and private edifice, was the symbolical serpent of ancient mythology under a more fanciful and poetical form. It differs from the dragon of antiquity by having legs with feet armed with claws like those of birds. It was the general banner of the empire, and indicated every thing that was sacred in it. It was not only the stamp and symbol of royalty, but is sculptured

in all the temples, blazoned on the furniture of the houses, and interwoven with the vestments of the chief nobility. The emperor bears a dragon on his armorial device, and the same figure is engraved on his sceptre and diadem, as well as on all the vases in the imperial palace. The superstition of Japan was in every respect similar to that of China. The dragon was held in equal veneration in both countries.

752. The figures of the ancient deities of Pagan mythology, have always some distinctive attribute as emblematic of their respective offices and qualities.

753. Saturn had for attributes, a serpent with his tail in his mouth, expressive of eternity, and a scythe of which he was the reputed inventor; and as being the destroyer of all things. Jupiter had an eagle and thunderbolts. Neptune a trident—a sceptre with three points—and marine productions. Pluto a sceptre, sometimes with two points, then called a bident, and a crown of iron. Mars, a spear. Mercury, a caduceus. Apollo, a laurel and bow. Vulcan, a sledge-hammer. Cybele and Rhea, a crown of turrets. Juno, a crown and peacock. Amphitrite, a shell. Minerva, the ægis. Venus is known by the presence of Cupid, by a mirror, and when as *Victrix*, with the apple adjudged by Paris. Hercules is represented with a club, and also a lion's skin. Momus, with a mask. The Fates, or Destinies, with a distaff. Justice, with a balance and a pair of scales. Liberty, with a cap on the summit of a lance. Fortune, with a rudder. Clemency and Peace both bear an olive-branch. These attributes, if rightly given, designate the character represented. If they are multiplied and misapplied, the work is wanting in truth, an indispensable requisite of a good composition.

754. The PALM BRANCH is found engraved upon a great number of medallions and other monuments of art. It is sometimes the symbol of victory, because on triumphal days the conqueror, besides his crown, bore also a palm branch. From its native strength it was considered an emblem of the stability of empire, and also expressed abundance and felicity. It is placed

in the hands of Jupiter, of Juno, of Hercules, of Mars, of Venus, of Mercury, and above all, of Minerva. The Romans gave it to personifications of Liberty, Fortune and Peace, as well as to the representations of their Emperors.

755. Jupiter was crowned with laurel; Neptune with marine plants; Minerva with olive branches; Venus with roses; Saturn with fresh figs, vine branches and grapes; Castor and Pollux with reeds. At definite periods every year, the Stephanores, or crown-bearers, in the presence of the people, placed these crowns upon the pictures and statues that filled the heathen temples.

756. The EGG has from time immemorial been the symbol of the being who created all things, and hath all things within himself. It is found on all the statues of Mithras, upon his altars and many ancient votive hands of bronze. Montfaucon has given the representation of a statue of Isis, between the horns of which is placed an egg. The Egyptians held it in profound veneration, and in conjunction with the serpent, considered it as representing the mystery of creation, or the mundane globe,—or, time and the serpent of eternity. On several of the engraved gems published by Stosch, are sculptured two serpents, raised upon their tails, with the mystic egg between them. From the Egyptians the egg crept into the architectural sculpture of Greece, and forms one of their finest ornaments.

757. It was a prevailing custom of the ancients to consecrate or dedicate various parts of the human body. Such votive members are found in all the collections of antiquities. There are several in the Elgin Gallery and in the British Museum. Montfaucon describes two such ears upon which he found remains of gilding. They were, perhaps, dedicated or presented to the temple of some deity on the recovery of deafness.

758. The ancients attributed the seats of various virtues to different parts of the human body. The forehead and face were assigned to *modesty*, or pudicity; the right hand to good faith; the knees to compassion; the ear to memory. It was customary with them, as a formulary, to touch the ear to avoid

any expected ill, or to reveal a fact to his memory. It was for this that they touched the tip of the ear of those who were called to bear witness. It was also a mark of tenderness from children to their parents, lovers to their mistresses, to kiss and touch their ears. There are numerous passages in ancient writers, and sculptures on precious stones, in corroboration of the custom. Spon has figured two onyxes, of which one represents a hand holding an ear, inscribed with the Greek word, *remember*; and the other, a similar representation with a Greek inscription, intimating, "Remember thy good fortune."

759. The hand, among the ancients, was a symbol of strength. It was also made a votive offering. The authors of the antiquities of Herculaneum have published a votive hand, found in 1746, among the ruins of Resina. Its antiquity is considered unquestionable, and of the time of Titus. It is a good hand with two of the fingers closed. Upon some antique hands, inscriptions are found relative to their dedication. One described by Montfaucon, is inscribed, "*Cecropius voti compos votum solvit.*"

760. We find in pictures certain attributes or emblems which are of general application, others are appropriate to particular saints.

761. The GLORY, NIMBUS, or Aureole, the Christian attribute of sanctity, and used generally to distinguish all holy personages, is of pagan origin. It expressed the luminous nebula, supposed to emanate from, and surround, the Divine Essence, which stood a shade in the midst of its own brightness.

762. Considered in the East, as the attribute of power only, whether good or evil, we find wherever early art was developed under Byzantine influences, the nimbus thus applied. It was for a long time avoided in the Christian representations, as being appropriated by false gods or heathen pride.

763. The earliest and most universal of the Christian emblems, was the FISH, partly as the symbol of water and the rite of baptism, and also because the seven Greek letters which express the word Fish, form the anagram of the name of Jesus

Christ. In this sense, we find the fish as a general symbol of the Christian faith upon the sarcophagi of the early Christians; on the tombs of the martyrs in the catacombs; on rings, coins, lamps, and other utensils; and as an ornament in early Christian architecture. Among the pagans, a dolphin had a sacred significance.

764. The passage in the Gospel, "Follow me, and I will make you fishers of men," is supposed to have originated the use of this symbol, and I may observe here, that the fish placed in the hands of St. Peter has probably a double or treble signification; alluding to his former occupation as a fisherman, his conversion to Christianity, and his vocation as a Christian apostle, *i. e.*, a fisher of men, in the sense used by Christ; and in the same sense we find it given as an attribute to the bishops, who were famous for converting and baptizing.

765. About the tenth century the Fish disappeared, and the Cross, symbol of our redemption, since the Apostolic times, became the sole and universal emblem of the Christian faith. The cross placed in the hand of a saint, is usually the Latin cross, the form ascribed to the cross on which our Savior suffered: crosses are used as emblems or ornaments, but still having the same signification; as the Greek cross, in which the arms are all of the same length; the transverse cross, on which St. Andrew is supposed to have suffered in this form. The Egyptian cross is sometimes placed in the hands of St. Philip the apostle, and it was also the form of the crutch of St. Anthony and embroidered on his cape or robe; hence it is called St. Anthony's cross. There is also the Maltese cross, and various ornamental crosses. The double cross on the top of a staff instead of the crozier, is borne by the Pope only; the staff with a single cross, by the Greek bishops.

766. At first the cross was a sign only when formed of gold or silver, the five wounds of Christ were signified by a ruby or carbuncle at each extremity, and one in the centre. It was not till the sixth century that the cross became a CRUCIFIX, no longer an emblem but an image.

767. Constantine is generally supposed to have been the first who ordered the cross to be used as the sign or emblem under which he would fight and conquer, in remembrance of a miraculous appearance of a cross in the heavens. It was, however, used emblematically before the Christian era. Upon a multitude of medals and ancient monuments are to be found crosses placed in the hands of statues of victory and of figures of emperors. It was also placed upon a globe, which, ever since the days of Augustus, has become the sign of the empire of the world and the image of victory. The shields, the cuirasses, the helmets, the imperial cap, were all thus decorated. The cross has also been stamped upon the reverses of money. The cross is now the universal Christian emblem, being used upon the arms and banners of the soldier, the vestments of the priest, and in armorial bearings. The forms of churches, and often the patterns of their pavements are adapted to the representation of the cross; which is also sculptured upon and separately elevated upon tombs and sepulchres. Sculptured crosses of various descriptions, elevated upon handsome pedestals, were formerly erected in cemeteries and market-places to designate peculiar events, like the queen's crosses at Northampton, and Waltham. (*w*)

768. In the time of the crusades, or wars for the recovery of the Holy Land from the Turks, the cross was the emblem, and gave the name to the crusaders, who took up the cross and swore to defend its faith against infidels. From this period, the cross entered into the art of heraldry, where it still remains and maintains a distinguished place among the ancient families of Europe. It is also raised as an emblem of Christianity on most churches and ecclesiastical buildings of the Catholic religion.

769. For the forms of churches two different ones are adopted, the Greek and the Latin. The Greek cross has its arms at right angles, and all of equal length, and the Latin has one of its limbs much longer than the other three.

770. The LAMB in Christian art is the peculiar symbol of the

Redeemer as the sacrifice without blemish; in this sense it is given as an attribute to John the Baptist. The lamb is also the general emblem of innocence, meekness, modesty; in this sense it is given to St. Agnes.

771. The PELICAN tearing open her breast to feed her young with her own blood, was an early symbol of our redemption through Christ. One or both of these emblems are frequently found in ancient crosses and crucifixes; the lamb at the foot, the pelican at the top of the cross.

772. In Christian art the DRAGON is the emblem of sin in general, and of the sin of idolatry in particular. The dragon slain or vanquished by the power of the cross, is the perpetually recurring myth, which varied in a thousand ways, we find running through all the old Christian legends, and not subject to misapprehension in the earliest times; but as the cloud of ignorance darkened and deepened, the symbol was translated into a fact. It has been suggested that the dragon which is to us a phantom and an allegory, which in the middle ages was the demon adversary of all truth and goodness, might have been, as regards form, originally a fact; for wherever we have dragon legends, whether the scene be laid in Asia, Africa, or Europe, the imputed circumstances and the form are little varied. (v)

773. The dragon of Holy Writ, is the same as the serpent, *i. e.*, personified sin, the spiritual enemy of mankind. The scriptural phrase of the "jaws of hell," is literally rendered in the ancient works of art, by the huge jaws of a dragon wide open, and emitting flames into which the souls of sinners are tumbled headlong. In pictures sin is also typified by a serpent or snake.

774. The LION was an ancient symbol of the Redeemer, "the lion of the tribe of Judah:" also of the resurrection of the Redeemer; because according to an Oriental fable, the lion's cub was born dead, and in three days, its sire licked it into life.

775. The lion also testifies solitude—the wilderness; and in

this sense is placed near St. Jerome and other saints who did penance, or lived as hermits in the desert. The lion, as the type of fortitude and resolution, was placed at the feet of those martyrs who had suffered with singular courage.

776. When other wild beasts, as wolves and bears, are placed at the feet of a saint attired as bishop or abbot, it signifies that he cleared waste land, cut down forests, and substituted Christian culture and civilization for paganism, and the lawless hunter's life.

777. The HART or HIND was also an emblem of double signification. It was a type of solitude and purity of life, and was also a type of piety and religious aspiration, adopted from the forty-second psalm, "Like as the hart panteth after the water-brooks, so panteth my soul for thee, O God!"

778. When the original meaning of the lion, the hart, and other emblems was no longer present to the popular mind, legends were invented to account for them, and that which had been a symbol became an incident, or an historical attribute.

779. The PEACOCK, the bird of Juno, was an ancient Pagan symbol, signifying the apotheosis of an empress, as we find from many of the old Roman coins and medals. The early Christians, accustomed to this interpretation, adopted it as a general emblem of the mortal exchanged for the immortal existence, and, with this signification, we find the peacock with outspread train on the walls and ceilings of catacombs, the tombs of the martyrs, and many of the sarcophagi down to the fourth and fifth centuries. It is only in modern times that the peacock has become the emblem of worldly pride.

780. The CROWN, as introduced in Christian art, is either an emblem or an attribute. From all antiquity, it has been the emblem of victory, and of recompense due to superior power or virtue. In this sense, the word and the image are used in Scripture in many passages. For example: "Henceforth, there is laid up for me a crown of glory." And in this sense, as the recompense of those who had fought the good fight to the end and conquered, the crown became the special symbol of the

glory of martyrdom. In general, only the female martyrs wear the symbolical crown of glory; martyrs of the other sex hold the crown in their hands, or it is borne by an angel. Hence, we may presume that the crown, which, among the Jews, was the especial ornament of a bride, signified the bride or spouse of Christ: one dedicated to virginity for his sake; and, in this sense, down to the present time, the crown is placed on the head of a man at the moment of consecration. Therefore, in the old pictures of female martyrs, we may interpret the crown in this double sense, as signifying at once the bride and the martyr. But it is necessary also to distinguish between the *symbol* and the *attribute*. Thus, when St. Cecilia and St. Barbara wear the crown, it is the symbol of their glorious martyrdom; when St. Catharine and St. Ursula wear the crown, it is at once the symbol of martyrdom and the attribute of their royal rank as princesses.

781. The crown is also a symbol of sovereignty. When it is placed on the head of the Virgin, it is as the Queen of Heaven, and also as the spouse of Scripture allegory. The crown is also an attribute, and, frequently, when worn by a saint, or placed at his feet, signifies that he was royal or of princely birth.

782. The SWORD is also either a symbol or an attribute. As a symbol, it signifies generally a violent death or martyrdom; and, in this sense, is given to many saints who did not die by the sword. As an attribute, it signifies the particular death suffered, and that the martyr, in whose hand or at whose feet it is placed, was beheaded; in this sense, it is given to St. Paul, St. Catharine and many others. It is given also to the warrior martyrs, as the attribute of their military profession. Other general symbols of martyrdom are the axe, the lance, and the club.

783. The PALM, the ancient classical symbol of victory and triumph, was rarely assumed by the Christians as the universal symbol of martyrdom, and, for this adaptation of a Pagan ornament, they found warrant in Scripture: "And after this I

beheld, and lo! a great multitude stood before the throne, clothed with white robes and white palms in their hands." * * * "And he said to me, these are they which came out of great tribulation." Hence, in pictures of martyrdoms, an angel descends with the palm; hence, it is figured in the tombs of martyrs, and placed in the hands of those who have suffered in the cause of truth, as expressing their final victory over the power of sin and death.

784. The **STANDARD**, or banner, is also the symbol of victory, the spiritual victory over sin, death, and idolatry.

785. The **OLIVE**, as the well known emblem of peace and reconciliation, is figured on the tombs of early martyrs. Sometimes with, sometimes without the dove.

786. The **DOVE**, in Christian art, is an emblem of the Holy Ghost. The dove is also an emblem of simplicity and purity of heart, and, as such, is introduced into pictures of female saints, and especially of the Madonna and Child. It is also the emblem of the soul; in this sense, it is seen issuing from the lips of dying martyrs.

787. The **LILY** is another symbol of purity of very general application. We find it in the pictures of the Virgin, and particularly in pictures of the Annunciation. It is placed significantly in the hand of Joseph, the husband of the Virgin Mary, his staff, according to the legend, having put forth lilies. It is given to other saints, to express the purity of their lives.

788. The **UNICORN** is another ancient symbol of purity, in allusion to the fable that it could never be captured, except by a virgin, stainless in mind and life; it has become, in consequence, peculiarly the emblem of female chastity; but, in Christian art, is appropriate only to the Virgin Mary and St. Justina.

789. The **FLAMING HEART** expresses fervent piety and love.

790. The **BOOK**, in the hands of the Evangelists and the Apostles, is an attribute, and represents the Gospel. In the hand of St. Stephen, it is the old Testament; in the hand of any

other saint, it may be the Gospel, but it may also be an emblem only signifying that the saint was famous for his learning or his writings.

791. A CHURCH placed in the hands of a saint, signifies that he was the founder of some particular church.

792. The SCOURGE, in the hand of a saint, or at his feet, signifies the penances he inflicted upon himself; but in the hand of St. Ambrose, it signifies the penance he inflicted upon others.

793. The ARK OF NOAH, floating safe amid the deluge, in which all things else were overwhelmed, was an obvious symbol of the Church of Christ. Subsequently the *Ark* became a SHIP. St. Ambrose likens the Church of God to a ship, and the Cross to a mast seen in the midst of it. The Bark of St. Peter, tossed in the storm, and by the Redeemer guided safe to land, was also considered as symbolical. These mingled associations combined to give the emblem of the ship a sacred significance.

794. The ANCHOR is the Christian symbol of immovable firmness, hope, and patience; and, in this sense, we find it very frequently in the catacombs, and on the ancient Christian gems. It was given to several of the early saints as a symbol. Subsequently, a legend was invented to account for the symbol, turning it into an attribute, as was the case with the lion and the stag.

795. THE LAMP, LANTERN, or TAPER, is the old emblem of piety. "Let your light so shine before men." And it also signifies wisdom.

796. FLOWERS and FRUITS, often so beautifully introduced into ecclesiastical works of art, may be merely ornamental; but in some instances they have a definite signification.

797. The apple was the received emblem of the fall of man, and original sin. Placed in pictures of the Madonna and Child, either in the hand of the infant Christ, or represented by an angel, it signified Redemption from the consequences of the fall. The pomegranate bursting open, and the seeds visible, was an emblem of the future—of hope in immortality. When

an apple, a pear, or a pomegranate is placed in the hands of St. Catharine as the mystical sposa of Christ, the allusion is to be taken in the Scriptural sense. The fruit of the spirit is love, joy, peace.

798. THE CROSIER was the pastoral staff, or emblematical crook, of a bishop. The crosiers of many of the Catholic bishops were made of costly materials and elegant workmanship.*

* Symbolic Christian emblems are quoted from Mrs. Jameson.

CHAPTER XVIII.

SCULPTURE.

799. IN the imitative scale of the fine arts, sculpture ranks next to painting. Both have for their object the imitation of form. In the art of painting, the representation of form is illusive; effect being given on a flat surface, by the aid of light, shade and color. In the art of sculpture form is represented by substance. Each art has its own laws and requirements. The sculptor, like all artists, aims to gratify the pleasures of taste, more particularly those for beauty of form. The painter has various resources for appealing to the sentiment of beauty. If he fails to please by the representation of form, he may still gratify the taste by the combination of hues, or the arrangement of the line, and light and shade, while the sculptor cannot hope for success if he fails in beauty of form. In choice of subject, too, the painter being less limited, has the advantage. The sculptor must not choose his subject beyond the period of full maturity. Age is picturesque, not statuesque. Some of the finest subjects for the painter are heads that old Time has marked for his own; but what could the sculptor do with a long grey beard, which is a picture in itself.

800. The sculptor "represents substance by substance," imitates form by form, therefore his art requires first, great anatomical truth, and next perfect accuracy of detail. Truth to nature also requires that the physical conformation should correspond to the expression of character both in features and attitude, belonging to the temperament of the subject. These points were carefully observed by the ancient Greek sculptors, whose skill their followers emulate, but fail to attain.

801. The elements of composition have already been treated, to which is added a few pages from Charles Bell,

ON THOSE SOURCES OF EXPRESSION IN THE HUMAN COUN-
TENANCE WHICH CANNOT BE EXPLAINED ON THE IDEA OF
A DIRECT INFLUENCE OF THE MIND UPON THE FEATURES.

802. In the human countenance, under the influence of passion, there are characters expressed, and changes of features produced, which it is impossible to explain on the notion of a direct operation of the mind upon the features. Ignorance of the source of these changes of the features, or inattention to the cause which produces them, has thrown an obscurity over the whole of this subject which it is my wish to remove.

803. If, in the examination of the sources of expression, it should be found that the mind is dependent on the posture of the body, the discovery ought not to be considered as humiliating, or as affecting the belief of a separate existence of that part of our nature on which the changes wrought in the body are ultimately impressed. Since we are dwellers in the material world, it is necessary that the spirit should be connected with it by an organized body, without which, it could neither feel nor re-act, nor manifest itself in any way. It is a fundamental law of our nature that the mind shall have its powers developed through the influence of the body; that the organs of the body shall be the links in the chain of relation between it and the material world, through which the immaterial principle within shall be affected.

804. As the Creator has established this connection between the mind and external nature, so has he implanted, or caused to be generated, in us, various higher intellectual faculties. On every intelligent being, He has laid the foundation of emotions that point to Him, affections by which we are drawn to Him, and which rest in Him as their object. In the mind of the rudest slave, left to the education of the mere elements around him, sentiments arise which lead him to a parent and a Creator.

These feelings spring up spontaneously ; they are universal and not to be stricken off ; and no better example than this can be given of the adaptation of the mind to the various relations in which man is placed, or one that tends more to raise in us a conception of the Author of our being, and increase our estimation of ourselves as allied to Him.

805. This it is perhaps necessary to premise, when I am about to prove the extensive influence of the corporeal on the intellectual part of man.

806. In examining the phenomena of the mind, philosophers have too much overlooked this relation between the mental operations and the condition of the bodily frame. It appears to me that the frame of the body exclusive of the special organs of hearing, seeing, etc., is a complex organ, I shall not say of sense, but which ministers like the external senses of the mind ; that is to say, as the organs of the five senses furnish ideas of matter, the frame-work of the body contributes, in certain conditions, to develope various states of the mind.

807. In the affections which we call passions or emotions, there is an influence which points to the heart as the part where they are felt. Some have asserted that they are seated in the bowels ; and the sensations I am about to describe have been arrayed as proofs that the affections exist in the body. But that, I affirm, is impossible. They are conditions of the mind ; and there can be no doubt, that there is a mutual influence exercised by the mind and frame on each other. This is not asserted on the mere grounds that each affection which is deeply felt, is accompanied by a disturbance in our heart ; nor on the language of mankind, which gives universal assent to this proposition ; but it may be proved by circumstances of expression, in which we cannot be deceived. I shall make it manifest that what the eye, the ear, or the finger is to the mind, as exciting those ideas which have been appointed to correspond with the qualities of the material world, the organs of the breast are to the development of our affections ; and that without them we might see, hear and smell, but we should walk the earth coldly

indifferent to all emotions which may be said in an especial manner to animate us, and give interest and grace to human thoughts and actions.

808. By emotions are meant certain changes or affections of the mind, as grief, joy, and astonishment. That such states or conditions of the mind should in any degree pertain to the body, may not, perhaps, be willingly admitted, unless we take along with us that the ideas of sense, as light, sound, or taste, are generated by the organs of the senses, and not by anything received or conveyed by them to the sensorium. It is ascertained that the different organs of the senses can be exercised, and give rise to sensation and perception, when there is no corresponding outward impression; and the ideas thus excited are according to the organ struck or agitated: that is, the same impression conveyed to different organs of sense will give rise to a variety of sensations; as light, when the eye is struck; sound when the ear is struck; and so on with the other organs; the sensation corresponding with the organ which is exercised, and not with the cause of the impression. A needle passed through the retina, the organ of vision, will produce the sensation of a spark of fire, not of sharpness or pain; and the same needle, if applied to the papillæ of the tongue, will give rise to the sense of taste; while if it prick the skin pain will follow. This law of the senses is arbitrarily or divinely ordered; it might have been otherwise. Accordingly, when we observe that the organs of the senses operate in producing specific ideas, independently of their own peculiar exciting causes, we can comprehend better how other organs of the body may have a relation established in the mind, and a control over it, without reference to outward impressions.

809. Let us consider the heart in its office of receiving the influence of the mind, and of reflecting that influence.

It may, in the first place, be observed, that there is hardly an organ of the body limited to one function; all are complex in their operation. How many offices, for example, are performed by the lungs? It is a singular fact in the history of

physiological opinions, that the heart, an organ the most susceptible of being excited by the agitations or derangements of the body, should have been considered at one time as insensible. And yet, in one sense, it is true that it is so. To actual touch the heart is insensible, as was exhibited to the illustrious Harvey, in the person of a young nobleman, who had the heart exposed by disease. This single circumstance, had there been no other evidence, should have earlier directed physiologists to a correct view of the matter; from its proving that the internal organs are affected and united by sensibilities which are altogether different in kind from those bestowed on the skin. The sensibility of the external surface of the body is a special endowment adapted to the elements around, and calculated to protect the internal parts from injury. But though the heart has not this common sense of touch, yet it has an appropriate sensibility, by which it is held united in the closest connection and sympathy with the other vital organs; so that it participates in all the changes of the general system of the body.

810. But connected with the heart, and depending on its peculiar and excessive sensibility, there is an extensive apparatus which demands our attention. This is the organ of breathing; a part known obviously as the instrument of speech; but which I shall show to be more. The organ of breathing, in its association with the heart, is the instrument of expression, and is the part of the frame, by the action of which the emotions are developed and made visible to us. Certain strong feelings of the mind produce a disturbed condition of the heart, indirectly from the mind, the extensive apparatus constituting the organ of breathing is put in motion, and gives us the outward signs which we call expression. The man was wrong who found fault with nature for not placing a window before the heart, in order to render visible human thoughts and intentions. There is, in truth, provision made in the countenance and outward bearing for such discoveries.

811. One, ignorant of the grounds on which these opinions are founded, has said, "Every strong emotion is directed to-

wards the heart: the heart experiences various kinds of sensation, pleasant or unpleasant, over which it has no control; and from thence the agitated spirits are diffused over the body." The fact is certainly so, although the language be figurative. How are these spirits diffused, and what are their effects?

812. We find that the influence of the heart upon the extended organ of respiration has sway at so early a period of our existence, that we must acknowledge that the operation or play of the instrument of expression precedes the mental emotions with which they are to be joined, accompanies them in their first dawn, strengthens them, and directs them. So that it is not, perhaps, too much to conclude that, from these organs moving in sympathy with the mind, the same uniformity is produced among men, in their internal feelings, emotions, or passions, as exists in their ideas of external nature from the uniform operations of the organs of sense.

813. Let us place examples before us, and then try whether the received doctrines of the passions will furnish us with an explanation of the phenomena, or, whether we must go deeper, and seek the assistance of anatomy.

814. In the expression of the passions, there is a compound influence in operation. Let us contemplate the appearance of terror. We can readily conceive why a man stands with eyes intently fixed on the object of his fears, the eyebrows elevated to the utmost, and the eye largely uncovered; or why, with hesitating and bewildered steps, his eyes are rapidly and wildly in search of something. In this, we only perceive the intent application of his mind to the object of his apprehensions—its direct influence on the outward organ. But, observe him further; there is a spasm on his breast, he cannot breathe freely, the chest is elevated, the muscles of his neck and shoulders are in action, his breathing is short and rapid, there is a gasping and a convulsive motion of his lips, and tremor on his hollow cheek, a gulping and catching of his throat; and why does his heart knock at his ribs, while yet there is no force of circulation?—for his lips and cheeks are ashy pale.

815. So in grief, if we attend to the same class of phenomena, we shall be able to draw an exact picture. Let us imagine to ourselves the overwhelming influence of grief on woman. The object in her mind has absorbed all the powers of the frame, the body is no more regarded, the spirits have left it, it reclines, and the limbs gravitate; they are nerveless and relaxed, and she scarcely breathes; but why comes at intervals the long-drawn sigh?—why are the neck and throat convulsed?—what causes the swelling and quivering of the lips, and the deadly paleness of the face?—or why is the hand so pale and earthly cold?—and why at intervals, as the agony returns, does the convulsion spread over the frame like a paroxysm of suffocation?

816. It must, I think, be acknowledged, when we come to arrange these phenomena, these outward signs of the passions, that they cannot proceed from the direct influence of the mind alone. However strange it may sound to unaccustomed ears, it is to the heart and lungs, and all the extended instrument of breathing that we are to trace these effects.

817. Over such motions of the body, the mind has an unequal control. By a strong effort the outward tokens may be restrained, at least in regard to the general bearing of the body; but who, while suffering, can retain the natural fulness of his features, or the healthful color of his cheek, the unembarrassed respiration and clearness of the natural voice? The villain may command his voice and mask his purpose with light and libertine words, or carry an habitual sneer of contempt of all softer passions; but his unnatural paleness, and the sinking of his features will betray what he suffers. Clarence says of his murderers,

“How deadly dost thou speak!

Your eyes do menace me: Why look you pale?”

But the just feelings of mankind demand respect; men will not have the violence of grief obtruded on them. To preserve the dignity of his character, the actor must permit those uncontrollable signs of suffering alone to escape, which betray how much he feels, and how much he restrains.

818. Even while asleep, these interior organs of feeling will prevail, and disclose the source of expression. Has my reader seen Mrs. Siddons in Queen Katharine during that solemn scene where the sad note was played that she named her knell? Who taught the crowd, sitting at a play, an audience differing in age, habits and education, to believe those quivering motions, and that gentle smile, and those slight convulsive twitchings to be true to nature? To see every one hushed to the softest breathing of sympathy with the silent expression of the actress, exhibits all mankind held together by one universal feeling; and that feeling, excited by expression, so deeply laid in our nature, as to have influence without being obvious to reason.

819. To illustrate this curious subject, I shall first explain the extensive connections which are established betwixt the great organs that sustain life and the muscular system of the face, neck, and chest. I shall then show that the functions of these organs are effected by passions of the mind. I shall prove that this connection subsists at the moment of birth, and accompanies us through life; and, finally, that from this source are derived those obscure indications of emotion in the countenance and general frame, which cannot be explained in the supposition of a direct influence of the mind on the muscles of expression.

820. The heart and the lungs may be safely taken as two parts which are combined in the same function. The action of the heart, and the motion of the lungs, are equally necessary to the circulation of the blood which is fitted for the supply of the body; and the interruption of these motions threatens life. Accordingly, these two organs are united by nerves, and consequently, by the closest sympathy; and in all the variations to which they are liable, they are still found to correspond, the accelerated action of the one being directly followed by the excitement of the other

821. The motion of the lungs proceeds from a force altogether external to them: they themselves are passive, being moved by a very great number of muscles which lie upon the breast,

back, and neck ; that is, the exterior muscles give play to the ribs, and the lungs follow the motions of the chest. The heart and lungs, though insensible to common impression, yet being acutely alive to their proper stimulus, suffer from the slightest changes or exertion of the frame, and also from the changes or affections of the mind. The impression thus made on these internal organs is not visible by its effect on them. This law exists in all mankind ; we see the consequence in those susceptible, nervous persons, whom the mere change of position, or the effort of rising, or the slightest emotion of mind flutters and agitates. But it is when the strong are subdued by this mysterious union of soul and body, when passion tears the breast, that the most affecting picture of human frailty is presented, and the surest proof afforded, that it is on the respiratory organs that the influence of passion falls with so powerful an expression of agony.*

OF THE EAR.

822. The ear has always been wrought with the greatest care by the ancient sculptors. Winckleman says, by a fragment of a mutilated head, if it affords only the ear, we may judge with certainty of the beauty and style of the whole statue ; and of those where the workmanship is of inferior style, or of doubtful antiquity, the ear will always decide. In the first place a beautiful ear vouches for its antiquity, as an ill worked one has never reached us from their best times ; and modern artists who have restored antique statues, have always failed in giving so beautiful a representation of the auricular organ as the ancients. In the second instance, the ear in all genuine antiques, participates in character with the whole work, of which it forms a sort of attribute, and will always detect the restorer's hand.

823. A particular or characteristic form of ear is always found to belong to the statues of the ancients ; and those of Hercules are particularly marked. The ears of this god are

* The Anatomy and Philosophy of Expression, by Sir Charles Bell.

always small, attached close to the head and a little flat; the cartilage, particularly that portion of it called *antihelix*, is swoln, which narrows the opening of the tympanum, and is marked with distinct ridges. The statue of Hercules of gilt bronze in the Capitol, together with six others of marble, *viz.*, those of the Belvedere, the villa Medici, the Pallazzo Mattei, the villa Borghese, the villa Ludovisi, and that in the gardens of the Borghese palace, have each of them their ears formed as above described. Some of the fine antique statues representing figures of Pancratiastes, which were the works of Myron, Leochares, and other eminent sculptors, as well as the fine one of Antolycas, are all characterized by this sort of ear. The same may be observed in a colossal statue of Pollux at the Capitol, and in a small figure of the same hero at the Farnese palace. The right ear of the pretended gladiator of the villa Borghese has this form, while the left, which is a restoration, differs. The villa Albani possesses a fine statue of a youthful hero, with this conformation of ear; which is also observed in one of the Dioscuri at the Capitol, as well as in all those which represent persons who have been celebrated in gymnastic sports, wrestling, etc.

824. It is not surprising that this characteristic is assigned to the heads of Hercules, when considered as the founder of the olympic games, which he rendered celebrated by his feats of address and strength. Winckleman thinks it is given to all gymnastic heroes. A fine colossal head of Hercules, in the Townely collection, exhibits them in great perfection.

825. The ears of Janus, bacchanals, and satyrs, are made more or less pointed at the superior extremity, denoting various degrees of animal propensities.

826. Agostino Carracci considers the ear as the most difficult part to represent. He, therefore, modeled one in relief much larger than nature as a study, from which he drew in every variety of position. It was from this model that those casts were made that are used in the European Academies.

827. The character and expression of the head depend much

upon the form and position of the ear. *Ælian*, in depicting the beauty of *Aspasia*, describes her ears as small and well shaped. Large and ill-formed ears were considered deformities.

OF THE FOREHEAD.

828. One of the principal points of the beauty of the face consists in the conformation of the forehead, which should above all things be low. Our own observation, in part, and partly the remarks of ancient writers, teach us this; a high forehead was even regarded by the ancients as ugly. Yet a high open forehead is not ugly, but rather the reverse. This, though seemingly a contradiction, is very easily explained. The forehead should be low in youth. It generally is low in the bloom of life, before the hair which covers it falls off, and leaves it bare; nature herself has endowed the age of beauty with this characteristic; the absence of it, therefore, will always detract from the beauty of the form of the face; it would, consequently, be a violation of the characteristics of youth, to give to it the high, open forehead which belongs to manhood. We can easily convince ourselves of this by covering with the finger the front of a person who has a low forehead; the additional height thus given to it will show the inharmoniousness of the proportion, if I may so express myself, and enable us to understand on what principle a high forehead is unfavorable to beauty.

829. A low forehead is so peculiar to the ideas which the ancient artists had of a beautiful head, that it is a characteristic by which an antique can frequently be distinguished from a modern work.*

OF THE EXPRESSION OF THE HUMAN EYE.

830. The eye is the most lively feature in the countenance; the first of our senses to awake, and the last to cease motion. It is indicative of the higher and holier emotions—of all those feelings which distinguish man from the brutes.

* Winckleman

831. A large eye is not only consistent with beauty, but necessary to it. The eye of the eagle, even of the ox, is familiar in the similes of the poets. The Arab expresses his idea of a woman's beauty, by saying, that she has the eye of the gazelle; it is the burden of their songs. The timidity, gentleness, and innocent fear, in the eye of the deer tribe, are compared with the modesty of a young girl. "Let her be as the loving hind and pleasant roe." In the eye we look for meaning, for sentiment, for reproof.

832. Do architects study enough, when arranging the masses of their buildings for effect, how the shadows will fall? The statuary, at all events must. "The eye ought to be sunk," says Winckelman. Yes, relatively to the forehead; but not in reference to the face. That would give a very mean expression. It is the strong shadow produced by the projecting eyebrow, which gives powerful effect to the eye, in sculpture.

833. We have said that the eye indicates the holier emotions. In all stages of society, and in every clime, the posture and expression of reverence have been the same. The works of the great masters, who have represented the more sublime passions of man, may be adduced as evidences; by the upturned direction of the eyes, and a correspondence of feature and attitude, they address us in language intelligible to all mankind. The humble posture and raised eyes are natural, whether in the darkened chamber, or under the open vault of heaven.

834. On first consideration, it seems merely consistent that when pious thoughts prevail, man should turn his eyes from things earthly to purer thoughts above. But there is a reason for this which is every way worthy of attention. When subject to particular influences, the natural position of the eye-ball is to be directed upwards. The action is not a voluntary one, it is irresistible. Hence, in reverence, in devotion, in agony of mind, in all sentiments of pity, in bodily pain with fear of death, the eyes assume that position.

835. Let us explain by what muscles the eyes are so revolved. There are two sets of muscles which govern the mo-

tions of the eye-ball. Four straight muscles, attached at the cardinal points, by combining their action, move it in every direction required for vision; and these muscles are subject to the will. When the straight muscles, from weariness or exhaustion, cease to guide the eye, two other muscles operate to roll it upward under the eye-lid; these are the oblique muscles. Accordingly, in sleep, in fainting, in approaching death, when the four voluntary muscles resign their action, and insensibility creeps over the retina, the oblique muscles prevail, and the pupil is revolv'd; so as to expose only the white of the eye. It is so far consolatory to reflect, that the apparent agony indicated by the direction of the eyes, in fainting or the approach of death, is the effect of encroaching insensibility—of objects impressed on the nerve of vision being no longer perceived.

836. We thus see, that when wrapt in devotional feelings, and when external impressions are unheeded, the eyes are raised, by an action neither taught nor acquired. It is by this instinctive motion we are all led to bow with humility—to look upwards in prayer, and to regard the visible heavens as the seat of God:

“Prayer is the upward glancing of the eye,
When none but God is near.”

Although the savage does not always distinguish God from the heavens above him, this direction of the eye would appear to be the source of the universal belief that the Supreme Being has His throne above. The idolatrous negro, in praying for rice and yams, or that he may be active and swift, lifts up his eyes to the canopy of the sky. So in intercourse with God, although we are taught that our globe is ever revolving; though religion inculcates that the Almighty is everywhere, yet, under the influence of this position of the eye, which is no doubt designed for a purpose,—we seek Him on high. I will lift up mine eyes unto the hills whence cometh my help.*

837. The eyes, as a component part of beauty, are still more essential than the forehead. In art, they are to be considered

* C. Bell.

more in regard to their form than their color, because their beauty does not consist in the latter, but in the former, which is not at all affected, whatever the color of the iris may be. With respect to the form of the eyes, generally, it is superfluous to say that the beauty in them is the size, just as a great light is more beautiful than a small one. But the size of the eye conforms to the eye-bones, or its socket, and is manifested by the edge and opening of the eyelids, of which the upper describes a rounder curve towards the inner corner of a beautiful eye than the under.*

OF THE MOUTH.

838. In the face, the mouth is the seat of expression. The action of the muscles of the eye and brow, like the attitude of the figure, "sustains expression."

839. "Mere fright lifts the brows; terror and horror deep and strong knit them; rage, anger, and pain knit them. In insanity, the brows are vacantly raised, while a malignant sneer is still visible in the eyes and mouth." This action of the muscles of the brows, being common to the expression of these various emotions, the observer needs some guide in deciding by what passion or sensation they are excited. To determine this, he must look to the mouth, for 'tis the action of the muscles of the mouth that indicates the true emotions excited, and that gives the characteristic expression of the face to which the other features contribute. With the knit brow, the teeth may gnash together as in rage; or, the lips be firmly compressed in the effort to restrain emotion, but it is the action of the muscles of the mouth that mark the feeling or passion excited, giving the true and unequivocal expression to the face.

840. There is a head of our Savior carved in ivory, which at first view attracts attention from the expression of extreme suffering it exhibits. Looking more closely we see the crown of thorns, an accessory that unmistakably tells the subject.

* Winckleman.

The brows are closely knit, expressive of agony. We have read that our Lord suffered much, and that the crown of thorns belongs to the last scenes of his life on earth. But what point of time has the artist chosen to express in his work? There is no accessory and nothing to mark it until we look at the mouth so parched and dry, that we seem almost to hear the words—"I thirst."

OF THE HAIR.

841. The hair of all sculptured figures which belong to a flourishing period of art is curly, abundant, and executed with the utmost diligence. By modern sculptors, on the contrary, it is scarcely indicated; this is a fault, especially in female heads. Hence there is a deficiency of light and shade in this part, for light and shade cannot be produced where the grooves are superficial. One of the reasons why so little labor has been bestowed upon the hair by modern artists might seem to be that in appearance it comes nearer to the reality when represented either as smooth or confined in a mass; still, on the other hand, art requires even such hair to be disposed in deep curves. The heads of the Amazons, on which there are no curls, may serve as models in this particular. With the ancient Greek sculptors the arrangement of the hair was made expressive of character.

EXPRESSION OF ATTITUDE.

842. The passions and even the sentiments are often most strongly expressed in the attitude. To represent the many variations of attitude, requires consummate skill in the artist, because the indication of the impulse excited, often depends on so slight a turn of the figure, perhaps the head only, or a hand. To represent the effect of those slight emotions upon the physical frame, characterized by the more delicate shades of sentiment and feeling that none can define, is more difficult than marking the influence of the stronger passions. To accomplish it well, shows a mastery in the essential requisites of art. See chapter on Expression (§ 378).

843. In works of art, sitting on the ground is a posture that denotes deep misery and distress. "On several coins of Vespasian and Titus, *Judea Capta* is represented in this posture, denoting sorrow and captivity. The Psalmist describes the Jews lamenting their captivity in the same pensive posture, and Judea as a woman in sorrow sitting on the ground, in a passage of the prophet that foretells the very captivity recorded in this medal."

844. Standing with one hand crossed over the other, is an expression of servitude. Captive kings are sometimes represented in this position.

845. In one of the Panathenaic processions, on a frieze of the Parthenon, there are fifteen figures represented as walking, followed by a chariot. The Canephoros or leader evidently impressed with the importance of her office, advances with grave dignity. The movements of those that directly follow, partake of the same character, which gradually changes from this marked gravity to greater freedom of motion, in proportion to the distance of each one from the leader. The variation of attitude admitted by this arrangement, and which is perfectly true to nature, destroys the formality that would mark the line, if each one from the first to the last, moved with the same measured precision.

846. Some ancient statues, seem in the attitude to express physical strength and skill only. In the statue of the fighting gladiator, so called, is it not probable that some person is commemorated who excelled all others in feats of skill? who had become not only ambi-dextrous, but had also acquired perfect control over every muscle and joint of his frame? The attitude in which he is represented it seems impossible to maintain, yet, with the importance that the ancient Greeks attached to the exercises of their games, their wonderful feats of skill, and the emulation of the competitors to excel, they would not be likely to admit that complete muscular force was limited to the right side of the body. In the cultivation of all abilities, physical as well as mental, it was evidently a principle with them to aim

at the highest point of development. Hence their attempts to accomplish feats the most difficult, as well as the completion that characterizes the result of all their pursuits and efforts.

DRAPING STATUES.

847. The question is sometimes asked, whether it should be done at all?—or, if, in doing it, the artist should adopt the costume of the day?

848. In every department of art, the ancient Greek sculptors were governed by some law or principle, and without appeal can be made to some law or principle, all questions of taste must ever remain open to discussion. Their principle in regard to drapery was, that it was intended to cover the figure without concealing it. Nothing more effectually conceals the figure than the fashions of the day. They are designed for that purpose. In erecting a statue of a distinguished individual, the object is to immortalize his character. By adopting the fashion of the time that was common to his contemporaries, that is also immortalized, or perpetuated as long as the statue stands, and the object of the work, in regard to the individual represented, is entirely destroyed. Draped according to any local custom (for dress is not drapery) a statue representing any individual who has become distinguished, either as a warrior, hero or poet, becomes a permanent “show-block,” and serves but one purpose, that of exhibiting the fashion peculiar to his time. This was nothing of his own invention; expresses nothing characteristic, and the individual use of it, only showed that in regard to dress the subject of the work had conformed to the peculiar modes of his day. The general rules for drapery are given from (§ 418 to 426).

849. Figures, however beautiful, should seldom be represented without drapery. Among the antique statues, there are but few found entirely nude; and in these, the character and attitude is such as to make the exception pardonable. (*w*)

COMPOSITION.*

850. The Greek poets conducted their works on a plan of composition which equally governs painting and sculpture.

851. Homer's *Iliad* is a whole, united in its parts, and varied by gradation.

852. The sentiment throughout is wrath, beginning with the dissension of the kings, continued by the vengeance of the Trojans, and ended by the destruction of Troy's hope and bulwark in the death of Hector. The characters have a varied individuality.

853. Achilles is the hero who, like the sun, enlightens and heats all by the blaze of his presence; his absence is darkness and dismay.

854. There is the same unity in connection and gradation of characters and circumstances to be found in the Prometheus of Æschylus.

855. Vulcan, Force and Strength; Mercury, Ocean and the Nymphs are but contingents to the adamantine spirit of Prometheus, whom the threats of Jupiter could not move, nor convulsions of the universe terrify: the interest is in him, to which the ministering violence, admonition, consolation, or tendency of the inferior characters, gives subordinate relation.

856. Principles of composition require that the story should be a perfect whole, and that one character should be supreme, to which all the inferiors should have some relation by connection or separation. The individual variety of character is equally in the order of nature.

857. Aristotle and Horace in their "Arts of Poetry," (besides the above mentioned) propose various rules, which equally govern the poet, painter and sculptor; and that no doubt may be entertained concerning the practice of the ancient artists, Horace tells us that "the poet and painter are regulated by the same principles."

* From Flaxman's *Lec. on Sculpture*.

858. For the sake of clearness, the rules of composition shall be given under distinct heads.

859. First, a poet speaks by words. The painter and sculptor by action. Action singly, or in series:—the subject of composition being comprised in the arts of design; thus the story of Laocöon is told by the agony of the father and sons, inextricably wound about in the folds of serpents.

860. The anger of Achilles is shown by drawing his sword on Agamemnon in the council of the kings. And every action is more perfect as it comprehends an indication of the past, with a certainty of the end, in the moment chosen.

861. Annanias falling in the contraction of death at the feet of Peter, proves a divine authority in the apostle's rebuke, whilst Sapphira, counting the silver, leads to the nature of his offence. (See Raphael's Cartoon.)

862. In the group of Heman and Antigone, he supports the expiring woman, whilst he kills himself with the same sword which slew her, showing his death to be a consequence of hers.

863. Expression distinguishes species of action in the whole and in all the parts; in the faces, figures, limbs and extremities. Whether the story be heroic, grave, or tender, it is the very soul of composition—it animates its character and gradations, as the human soul doth the body and limbs—it engages the attention, and excites an interest which compensates for a multitude of defects—whilst the most admirable execution, without a just and lively expression, will be disregarded as laborious inanity, or contemned as an illusory endeavor to impose on the feelings and the understanding.

864. The general forms of masses in composition have been enumerated and ably described by the professor of painting; but as these particularly concerned the sculptor, whose whole study is form, a repetition will not be useless.

865. The forms are the pyramid erect, inverted, or lateral, the circle and the oval; they may be radiated and the whole will have a flame-like undulation in effect, from the ever-vary-

ing succession of curves in the outline and action of the human figure.

866. The parts will be more simple and rectilinear in repose, more angular in violent action, and partaking of gentle curves when the subject is tender, and the person elegant: when the limbs are entwined as struggling, or in any sympathetic act either of force or tenderness, the joints, the general curves and views of the limbs should never be exactly and mechanically the same, but partake of the wonderful variety of nature, in which all faces, all bodies, and all efforts are different. This gives life and motion.

867. What has been said above, is equally applicable to the group or basso-relievo, but the application must be accommodated to the subject. The entire group is independent of back-ground, and that additional contrast or effect produced by the adjunction of secondary figures and objects; it is one whole, whose idea is perfect and action satisfactory in itself; it is to be seen in every view, and each view must exhibit a different group preserving a succession of beautiful forms and distinct lines without impairing the energy of sentiment.

868. The basso-relievo may be considered in effect as a picture without coloring, whose back-ground is light, a little subdued, the figures thereon being chiefly of the middle tint, with touches of strong dark in the depths, and bright lights on the higher projections. This species of sculpture is not intended to be seen in many views like the entire group, but it has this advantage, that more groups than one may be on the same back-ground, and sometimes a succession of events in the same story; a greater force is given to harmony, or contrast of lines, by the number of groups and figures as well as the projection of their shadows.

869. The ancients, who considered simplicity as a characteristic of perfection, represented stories by a single row of figures in the bas-relief, by which the whole outline of the figure or group, the energy of action, the concatenation of limbs, the flight or flow of drapery were seen with little inter-

ruption; but there are instances of the best times in low relievo, where many horsemen are advancing before each other, the nearer horse hiding the hinder parts of the preceding, and sometimes part of the rider, without causing the least confusion of effect, as in the frieze from the temple of Minerva in Lord Elgin's collection.

870. There are noble examples also, of groups and figures rushing in the same reiterated line through the composition; but even in basso-relievo, it must be remembered, the work is sculpture, which allows no picturesque addition or effect of background; the story must be told, and the field occupied by the figure and acts of man.

871. All art, as the imitation of nature, must be allied by the same relations, and submit to the same laws which govern nature itself: thus, a certain view of the human figure is most fit to express its spring and motion in running or striking, and consequently the quantity of the figure seen in that view; another quantity will more properly belong to a different exertion or repose.

872. The story may require that the upper part of one figure should be principal, whilst, perhaps, the lower parts are concealed by an intervening object; some figures may be running in different directions, more crowded, or separate. To regulate these spaces and qualities harmoniously, concerns the sculptor in his composition, equally with the poet or musician in theirs. This is to be done by the same means according to different modes of manifestation, and the thirds, fifths, and eighths, with their subdivisions, taken by gross calculation in the arts of design, not exact measurement, will produce the same agreeable effect in lines, light and shadow, space and the arrangement of colors, as is produced by similar quantities in music.

873. One simple instance only shall be given of opposition, and another of harmony, in lines and quantities: two equal curves, set with either their convex or concave faces to each other, produce opposition; but unite two curves of different

size and segment, they will produce that harmonious line, termed graceful, in the human figure.

874. Concerning the quantity of light and shadow in a group, if the light be one-third, and shadow two-thirds, the effect will be bold. If the light be one part, and the shade four, the light will be bolder, and accord with a tragic or terrific action; but the more general effect of sculpture is two-thirds of light on the middle of the group, with a small proportion of very dark shadow in the deeper hollows.

875. An attention to the materials of sculpture will naturally lead us to the description of its legitimate subjects. The gray solemn tints of stone, the beautiful semi-transparent purity of marble, the golden splendor, or corroding darkened green of bronze, reject as incongruous all subjects and characters which have not some dignity of elevation.

876. The awful simplicity of those forms whose eyes have neither color nor brilliancy, and whose limbs have not the glow of circulation, strikes the first view of the beholder as being of a different order from himself.

877. Angels, spiritual ministers, embodied virtues, departed worthies, the patriot or general benefactor, shining in the splendor of his deeds, or gloomy and consuming memorials of the great in former ages—such subjects distinguish temples, churches, palaces, courts of justice, and the open squares of cities. At the same time that they symbolize their several purposes, they may be comprehended in the three classes of sublime, heroic, and tender.

878. The sublime represents all supernatural acts and appearances, such as assemblies of the gods, or falls of the giants, etc. In the higher class of subjects are the different arts of creation, the Angels appearing to the Shepherds, the Transfiguration, the Ascension, and the Judgment.

879. In this class can be nothing common in idea, person, or action; the idea, whether simple or complex, must be such as cannot be seen in nature; the beauty and dignity of the persons

should be more than human, and the action, whether forcible or pathetic, should be action in its essence.

880. Of the heroic class of compositions, we may account the battles of the Athenians and Amazons, and of the Athenians and Persians, in the temples of Minerva and Theseus at Athens, and the temple of Apollo at Phigaleia, with such subjects as the story of Orestes, and the death of Egysthus, in the ancient basso-relievos.

881. Of the tender or pathetic, are the death of Meleager, Antiope comforted by Zethus and Amphion; to which may be added, such Christian subjects as Michael Angelo's Holy Family and Charity: for although these two last are paintings, their compositions are so perfectly sculptural, that they may, without impropriety, be admitted into the present arrangement.

882. Another class of subjects may be observed among the ancient basso-relievos, from the prevalence of elegant female figures in the pageants of marine divinities, or in the festive choruses.

883. The characteristics of Grecian composition in the best ages, are simplicity and distinctness, in all the examples of painting that have come down to us. Where the subject does not require much action, it is told by gentle movements, and the figures, whether grouped or single, have a sufficient portion of plain back-ground left about them, to show the general lines with the forms of the limbs and draperies perfectly intelligible.

884. Where complication and force of action may be required, it is done with a grace of concatenation which adds continuity to the act, without causing it to be less distinct. And in such as are all agitation and violence, the force of striking, the rush of flight, the agony of dying, and the prostration of the dead, in which union of action is enforced by repetition, and difference of situation by contrast,—still the same distinctness is preserved.

885. In the great compositions of modern times, the Last Judgment of Michael Angelo, and the Fall of the Angels by Rubens, there are multitudes and legions in comparison with

the separate figures and single groups in the most considerable of the ancient works. The beholder is thunder-struck by angels falling in groups and forked masses, amalgamating in the vivid flashes, and darkening in the sulphurous smoke, in the various dismay, horror, terror, and torpor of deadened intellect, in their lost condition. In this picture the undulation of groups, the play of lines, the entwining of limbs, and the breadth and quantities of light and shade may be studied by the painter and sculptor with equal advantage.

886. The Last Judgment, by Michael Angelo, is, however, a more consummate work, and the parent from which The Fall of the Angels derived its being.

887. If the Judgment is inferior to the Falling Angels in general effect—in the breadth of light and shade—the strength of approaching parts—the gradual distance of those which retreat, by diffusion of middle tint and the vivid variegations of reflex, it is superior in the sublimity and extent of character and action—in the gradations of sentiment and passion, from exalted beatitude to the abyss of hopeless destruction—in the kinds and species of these degrees—in relations to the theological and cardinal virtues, opposed to the seven deadly sins—in force of conception—in uncommon original, distinct and fit appropriation in the groups or separate figures, the sentiment of particular figures and groups is in the whole, and all the parts, penetrating, sympathetic, and true.

888. Despair plunges headlong and downwards, the fall of the contentious is aided by strife and blows, the malignant drawn downwards by the fiends, is tormented in his way by the biting serpent ; for some there is a terrific contest between angels and infernals.

889. Among the happy, brotherly love is evident among three figures that shoot upwards together, whose faces, seen a little beyond each other, appear to be reflections of the same self ; several rise to the heavenly regions by the attractions of purity, piety, and charity.

890. In this stupendous work, in addition to the genius of

the mighty master, the mechanical powers and movements of the figure, its anatomical energy and forms are shown by such perspective of the most difficult positions, as surpass any examples left by the ancients on a flat surface or low relief, and are only to be equaled in kind, but not in proportion to the application, in the front and diagonal views of the Laocöon, and all the views of the Boxers, which are both entire groups.

891. By such observations on these works, so far as composition and design are common to the sister arts, the sculptor perceives the scope and power of his own art.

892. It is true, that sublime and extensive works are seldom required in the slow and difficult process of sculpture; but he who loves the honorable exercise of his art, and the intellectual delight of worthy exertion, will endeavor to prepare himself for all difficulties; besides, the combinations and particular groups will be more or less concerned in the studies of every day; and as the electric fluid pervades all matter, so the same spirit and principles which inform these works, penetrate the whole study of the human figure.

893. The lines of Grecian composition enchant the beholder by their harmony and perfection, and this portion of study seems to have been highly approved by Pamphilus, the learned Macedonian painter, who denied that any one could succeed in the study of painting without arithmetic and geometry. The application of these two sciences is very evident in the arts of design: by arithmetic, the proportions of the human figure and other animals are reckoned, and the quantities of bodies, superficies, or light and shade ascertained; geometry gives lines and diagrams for the motion, outline, and drapery of the figure, regulated by the harmony of agreeable proportions, or the opposition of contrast. The effect is evident in the groups of the Laocöon and the Boxers, the bas-relief of the Niobe family, and that of the rape of Proserpine; but this magic bond of arrangement was utterly lost when other perfections of Grecian genius were overwhelmed in barbarism, nor in any degree recovered until late in the resurrection of the arts, and then

they were reproduced by the same means which had discovered them.

894. The study of geometry became more general, and had been applied with more success to the improvement of science and art, after the learned Greeks, who fled from Constantinople, settled in Italy.

895. Leonardo da Vinci and Michael Angelo were greedy partakers in this abundant harvest of knowledge. Michael Angelo showed his sensibility to the play of lines in his picture of the Holy Family, in which the Virgin sitting on the ground receives the infant Jesus, whom Joseph, stooping behind, presents over the right shoulder.

896. Leonardo da Vinci, who had devoted much time to mechanical and geometrical studies, composed the Contest for the Standard, intended to be painted in the great hall of the old palace of Florence. This was indeed a prodigy in modern achievement, and the first great example of complicated grouping since the arts flourished in ancient Greece.

897. Michael Angelo's mind seems at this time to have been employed on the powers, forms, and views of the human figure singly, and perhaps the admirable groups in the ceiling—and Last Judgment of the Sistine Chapel, were the consequence of Leonardo da Vinci's example. We are sure the several hunts of the lions, hippopotamus, and crocodile, were painted by Rubens in emulation, if not in imitation of Leonardo's Battle of the Standard; and such is their merit, that in them you see the men strike, the horses kick, wild animals roaring, turn and rend their hunter, with a grandeur of lines equal to the vivacity of action and passion. In comparing these with similar subjects in ancient basso-relievos, particularly with those on the arch of Constantine, in which Trajan hunts the lion and boar, modern genius shines with uncommon brilliancy, and Trajan with his followers, and the animals they attack, are tame, insipid, and unnatural.

898. In comparing ancient and modern compositions, we shall find the systems and moral habits of the times and

countries. The Greeks admired, encouraged, cultivated personal beauty by gymnastic exercises and public rewards in the Olympian meeting of the states; consequently, what they admired, they represented. The most choice selections of countenance and form, the most elegant display in the folds of drapery, was seen in their councils of divinities; in combats and heroic adventures, grace, elasticity of action and personal courage, were conspicuous.

899. The modern arts have been more zealously employed to commemorate the acts and events of that dispensation which governs their conduct, and determines their future condition; and even in their celebrations and memorials of political occurrences, or private characters, they are always combinations of the moral virtues, or the influences of providential direction. What has been done, and what may be done from such subjects, is proved by Michael Angelo's Old Testament, and Judgment, in the Sistine Chapel—the Calling of Paul, and the Martyrdom of Peter, in the Pauline Chapel—the Plagues in the last days of the Church, by Signorelli, in the Cathedral of Orvieto—the Cartoons of Raphael—the scriptural basso-relievos by John and Nicholas Pisani, Donatello, and Lorenzo Ghiberti. These subjects are more than sufficient to employ the greatest human powers, comprehending whatever is most sublime or beautiful in energy or repose—most tender, most affectionate, most forcible, or most terrific.

900. An additional distinction between the subjects of ancient and modern composition is occasioned by parental affection, and domestic charities, being cherished in the Christian dispensation much more powerfully than in the Grecian codes: to these graces of benevolence we owe those lovely groups, the Holy Families of Raphael and Corregio, and the Charity of Michael Angelo, unequalled by any ancient composition of a mother and children, and one of the finest groups in existence.

901. In a discourse on the composition of sculpture, some observations may be expected on sepulchral monuments and equestrian statues; but little need be said concerning them at

present, because the sculptor capable of producing a fine group, or alto-relievo of three or more figures, need only limit the compass of his powers, or submit them to architectural arrangements, and he will execute either one or the other without difficulty. Two or three examples will be sufficient: A monument to Sir Francis Vere—Westminster Abbey—the Tomb of Madame Langhan—and Michael Angelo's design for Julius II.'s monument. Remember, that the entire group, and the alto or basso-relievo, are the only legitimate sculpture.

902. All those monuments of the later Italian school, in which entire figures are mingled with those of low relief on pyramidal back-grounds, are mean attempts to unite the effects and perspective of painting, with the force and severity of sculpture, as ineffectual as injudicious, and as they partake in the qualities of both arts, cannot properly be ranked in either.

903. The sculptor must not forget that his art is limited in comparison with painting: colors and effects are beyond his bound; whether the art he represents was performed in the bright mid-day sunshine or the darkness of midnight, concerns him not, his forms must be equally perfect, and his expression equally decided. Even basso-relief, a tree or two, some rude stone, a flat column, or a wall, slightly marked in the background, must indicate a forest, a mountain, or a palace, without detailing a portrait of their component parts. Such are the limits which circumscribe the sculptor; but it is a limitation by which he is in a measure delivered from the restraints of time and space, which strengthen his powers by concentration, and by which he is privileged to disregard inferior objects for the human figure, the most perfect of all forms, with all gradations of intelligence, affection, sentiment, action, or passion, capable of being expressed in it, individually or in numbers, and in the different orders of being, from the exalted supernatural agent to the lower gradations which terminate in brutal nature.

904. What has been delivered comprises some of the rules for composing, and observations on composition, the most obvious, and perhaps not the least useful. They have been

collected from the best works and the best writings, examined and compared with their principles in nature. Such a comprehensive view may be useful to the younger student, in pointing his way, preventing error, and showing the needful materials; but, after all, he must perform the work himself! All rules, all critical discourses, can but awaken the intelligence, and directions for a beginning of that which is to be done. They may be compared to the scaffolding for raising a magnificent palace; it is neither the building nor the decoration, but it is the workman's indispensable help in erecting the walls which enclose the apartments, and which may afterwards be enriched with the most splendid ornaments.

905. Every painter and sculptor feels conviction that a considerable portion of science is requisite to the productions of liberal art; but he will be equally convinced that whatever is produced from principles and rules only, added to the most exquisite manual labor, is no more than a mechanical work. Sentiment is the life and soul of fine art! without, it is all a dead letter! Sentiment gives a sterling value, an irresistible charm, to the rudest imagery or most unpracticed scrawl. By this quality a firm alliance is formed with the affections in all works of art. With an earnest watchfulness for their preservation, we are made to perceive and feel the most sublime and terrific subjects, following the course of sentiment through the current and mazes of intelligence and passion to the most delicate and tender ties and sympathies of affection; the benign exertions of spiritual natures; the tremendous fall of rebel angels or Titans; the immovable fortitude or contending energy of patriotism; the sincerity of friendship, and the irresistible harmony of connubial, maternal, fraternal, and filial love.

906. Such effects are produced by the artist's own choicest feelings and faculties, embodied and enforced by the uninterrupted and constant observation and imitation of whatever is strikingly excellent in nature

CHOICE AND TREATMENT OF SUBJECT.

907. In deciding on a subject for composition, the sculptor must carefully consider whether it is suited to the requirements of his art, which forbids the representation of figures in action. The very word statue implies that. All sculptured figures must be in repose. The ancient Greek sculptors carefully observed this principle. The merits of the group of the Laocöon, the grandest work of antiquity that has reached our own time, cannot be perfectly understood without regarding this rule of plastic art.

908. By carefully observing the figures, we find that the artist has chosen the only moment of repose amid the most powerful struggle that can be conceived. By referring to Bell's article on expression, and his remarks on the insensibility produced by intense agony and its effect upon the muscles of the eye, this statue is best understood. (§ 834-836.) The momentary insensibility occasioned by the intense agony of the father, when the pupil is revolved so as to expose only the white of the eye, and all action suspended, is the precise point of time chosen by the sculptor, in obedience to the laws of his art, as the one most suitable for representation. The skill with which it is accomplished can be appreciated only by those who have had the pain of witnessing the same natural effect of momentary insensibility from intense and overpowering agony. Those who have, cannot mistake the position of the head dropped upon the shoulder, where it rests for the moment, and for the moment only, until returning consciousness restores action to the muscles. Even if this were doubtful, the peculiar expression of the eye is sufficient to mark the influence of the involuntary muscles.

909. One of the sons apparently suspends his own efforts, to cast an imploring and silent appeal for aid from his father; while the other appears to have abandoned his struggle in a moment of hopeless despair. He has evidently lost all control of action; his expression indicates faintness, and the next instant his right hand will drop powerless.

910. The famous statue of the Apollo represents him also at a moment of repose. Having discharged his arrow, he retains the same position as his eye follows its course. Had his mark been near at hand, the position would be false. It shows at once, that he is the "far-shooting god."

911. It is said of Benjamin West, "that when he first saw the Apollo Belvidere, he exclaimed, "How like a Mohawk warrior!" He then described to the bystanders their education; their dexterity with the bow and arrow; the admirable elasticity of their limbs; how much their active life expands the chest, while the quick breathing of their speed in the chase, dilates the nostrils with that apparent consciousness of vigor which is so nobly depicted in the Apollo. "I have seen them often," added he, "standing in that very attitude, and pursuing, with an intense eye, the arrow which they had just discharged from the bow." The Italians present admitted that a better criticism of the merits of the statue, had rarely been given.*

912. Ancient artists were careful in their choice of accessories, that they should be expressive, and true to the time and the character represented. This accuracy gives to ancient coins and medals great value and importance. The historian, in the study of coins, finds a chronology of reigns that supplies the want of dates. It is true, the passing events of the day are now recorded in history. But, can this render truth of representation any less important? Even allowing that to be the case, should not the beauty of propriety be considered? Is this point sufficiently regarded by artists of the present day?

913. Two years since a medal was cast, presenting on the obverse, "the figure of Justice, elevated on a small pedestal, bestowing a wreath of laurel upon Industry, represented by a female figure, led by Progress;" on the reverse, "Exhibition of the Industry of All Nations, New York, 1853."

914. Let us examine these figures and their accessories. In-

* Galt's Life of West.

dustry, the principal one of the group, appears in a very doubtful position, and we know of but one word that will define it, that is *squatting*. If any person after examining the figure, can furnish one more suitable, as well as more artistic, we shall be happy to substitute it. In her left hand she holds a long stick that rests upon her shoulder, bearing an appendage at the top, probably intended for a distaff. If so, she has the attribute of Lachesis, whose office it is to spin the thread of life. Progress, so called, wears upon his head something like a diadem, and is winged. This attribute seems not particularly expressive, wings being common to angels, genii, cupids, etc.; and if assumed by Progress, would be likely to secure to him a fate similar to that of Icarus. In his right hand he holds a globe, and with his left presents Industry for the prize. Justice, in assuming the office of Victory, has dropped the bandage, one of her peculiar attributes, and has also borrowed a crown, which she wears upon her head. Not only that, she is so absorbed in her new office of bestowing the wreath of victory, upon the figure at her feet, that she forgets her own peculiar vocation, that of balancing the scales. Indeed, the manner in which she holds them would indicate that the prize were as well awarded without their use.

915. Suppose this medal should be found five hundred years hence, with the reverse entirely obliterated, leaving nothing but the figures and their accessories to explain its origin and its meaning, what is there to decide its date, or object, or locality? With this deficiency, is it, or is it not wanting in merit as a work of art. (x)

916. A modern bust of Medusa, in the expression and attitude of the head, reminds one of the antique statue of Niobe. Indeed, the resemblance is so strong, as to suggest the idea of their having been twin sisters. The hair is represented in a state of transformation, after some antiques of the same subject. The mysterious attributes of this mysterious character, the wings, are dropped close to the head. Over the forehead, the heads of the serpents are made very conspicuous, and arrayed

in regular curves with the evident intention of forming something like a coronet, which has a finical effect. At the termination of the bust, and forming the edge of it, are two good-sized snakes, their heads uniting in the centre, and the tails reaching to the shoulders. Introduced in this way, they are accessories, and, as such, belong to Minerva. On a bust of Medusa they are false and out of place. Representing living serpents on living flesh is a matter of taste. When given to Minerva they are placed upon her ægis.

917. The faults in the anatomy of the bust, both in form and proportion, are quite as glaring as the incongruity of the parts. There is no greater waste of time and talent than in making ingenious changes upon works that in character have become like a once living, but now dead language. If there were any *éclat* attending it, the same industry would be employed upon a Chinese puzzle, or in indiscriminately copying Egyptian hieroglyphics, without regard to their meaning.

918. This bust presents another example of a mixed character embodied in one representation; a very common error of modern artists who attempt to illustrate the ideal conceptions belonging to ages past, and which people of the present time can but imperfectly comprehend. In attempting something new in that field, the artist can, with his best effort, make but an unmeaning variation upon ancient works of art, which will serve to show how little he comprehends his subject, and how limited his ability in the representation of it. (y)

919. Canova attached much importance to composition, and in speaking of West's pictures remarked, "He groups; he does not compose."

920. Many will remember a statue executed by Canova, for the State of North Carolina.* The face bore the likeness of the father of our country, and its first president, or chief magistrate. The artist represented him seated, and holding a tablet on which he was writing. His costume was emblematic of war,

* Unfortunately destroyed by fire.

suited to the warrior and the warrior only. Here was embodied the artist's conception of a warrior and lawgiver. For this purpose, nothing could have been more simple, more suitable, or more expressive than the seated figure with its chosen accessories. The following description of it, by a lady of North Carolina, will be read with interest :

921. "This beautiful specimen, of the sculptural art, received its first lines and last finish from Canova, Prince of Ischia. This celebrated man has been compared to Praxitiles, and Phidias, and the statue and pedestal are said by connoisseurs in the fine arts, to be finished with a boldness of outline, and a delicacy of taste, which rank them with the choicest specimens of antiquity.

922. "The likeness is good, nor could it well have been otherwise, for it was copied from a bust in Gesso, taken from life by the celebrated Cenacci, when in this country. The figures on the four sides of the pedestal are the production of Trantanore, the favorite pupil of Canova, and are in basso-relievo. They are formed and grouped with the most exquisite taste, and commemorate the four great events, civil and military, in the life of the illustrious man they are intended to celebrate ; *viz.*, *First*, the surrender of Cornwallis. *Second*, the resignation of General Washington at the close of the war. *Third*, represents the hero, like Cincinnatus, holding the plough on his return to private life. *Fourth*, in the act of accepting the presidency of the United States. The statue and pedestal are of the whitest and purest marble. The general is represented in a sitting posture, with a stylus in his hand, writing his farewell address."*

923. In regard to the finish of the work, the same general rules that govern the art of painting apply also to sculpture. Before pronouncing judgment upon the finish of a work, or the style of execution, it is necessary to consider the

* Dated, Raleigh, N. C., Dec. 24th, 1821.

position for which it is designed, as well as the distance from which it should be seen. If the distance of the point of view from the object is equal to three times its height, the eye will compass its true proportions. Without reference to this rule, people stand within arm's length of the Laocöon, and exclaim, "What hillocks of flesh!"

924. Phidias and one of his scholars, Alcamenes, were each commissioned to make a statue of Minerva, which was to be placed upon a column of great height; and when both were completed, the public were to decide the choice between the two. On their being exhibited, Alcamenes' statue was preferred for its beauty of finish, and that of Phidias rejected because of its coarse and rough surface. They were then elevated to the position for which they were designed, when it was seen at once, that the highly finished work of Alcamenes lost all character in the distance, while the energy and force still exhibited in that of Phidias, proved the mature judgment and vigorous hand of the master, and the decision was immediately reversed.

[The subject of Sculpture will be more fully treated in a future work.]

APPENDIX.

(a.)

(§ 2). Among the ancient Greeks, all works that required skill of hand, were regarded as works of Art; and all who attained this skill, from the sculptor to the sadler, were called artists. Those nations who in the progress of cultivation followed the Greeks, imitating their arts, multiplied terms of distinction, as Fine Arts, and Mechanic Arts, with their subdivisions. The spirit of the 19th century gives birth to still more, and we now have "high art;" implying the existence of low art, (which perhaps few will deny) with other terms equally suitable and indispensable, as for instance, Præ Raphælitism.

"Six of the ancient Greek Arts were subordinate to Musica, or Harmonia; three of which taught all kinds of composition, and three all kinds of execution. With regard to composition they were divided into the *Melopæia*, the *Rythmica*, and the *Poetica*.

"The *Melopæia* included instruction in the composition of music, in recitation and declamation.

"The *Rythmica* prescribed rules for reducing the motions of the body, and the modulations of the voice to a certain measure, which the recitor, the gesticulator, the chorus, and the instrumental players, were all obliged to observe as a common rule.

Seneca says: "'Tis surprising to see the gesture of the eminent comedians on the stage overtake and even keep pace with speech, notwithstanding the velocity of the tongue." Cicero says: "that a comedian who dropped a gesture out of time, was hissed as much as one who was mistaken in pronouncing a verse." Lucian observes also: "that a gesture not in the proper measure, was considered a

capital fault in an actor, which occasioned the proverb among the Greeks, 'to commit a *solecism with the hand*.' "

"The *Poetica* taught the art of composing verses to measure. Among the Greeks *poetica* and poetic music were the same. By the Romans it was divided into the art of making metrical verses and of composing melody.

"In regard to execution, *musica* was divided into the *odical*, or art of singing; the *organical*, or art of playing upon instruments; and the *hypocritical*, (so called because it properly belonged to the comedians, who by the Greeks were called counterfeiterers) which taught the art of gesture by rules established on certain principles. Both by the Greeks and Romans this art was called dancing.

"*Musica* or *Harmonia* gave methodical lessons on so many subjects, that the Greeks attached great importance to a knowledge of it. Aristides Quintilianus says that 'music is an art necessary to all ages in life. That to be an orator a person must understand music; that without it he cannot be a good grammarian, because grammar cannot be properly taught without the use of metre and rhythmus. He also observes, that in former times, the professions of teaching music and grammar were united and practiced by the same master.' All the writings of the ancients show that music was considered an indispensable study, and that those who were ignorant of the laws of *Musica* or *Harmonia*, were regarded like the illiterate of our own day who can neither read nor write."—*Du Bos on the Fine Arts*.

(b.)

(§ 9.) "The Pantomimic Art, or the art of representing all theatrical subjects without speaking, originated in Rome, under the Emperor Augustus. "Hence," Lucian says, that "Socrates had seen the art of dancing only in its infancy." To signify that the Pantomimes acted a piece, it was usual to say that they danced it. The gesticulations were borrowed from the *Emmelia* used in tragedy; the *Cordax* in comedy; and the *Sicinnis* in satire. Those peculiar to the Roman players were called *Italica*.

"The gesticulator, who accompanied the ancient comedian, was properly a pantomime, or dumb actor. The pantomimes acted entire plays. Their motions were made to music; the expression depended entirely on signs and gestures; nothing was conveyed by the expression of

the face, because they wore masks. Lucian says, that the spectators wept at the representations of the pantomimes as well as those of other comedians; and the pantomimes sometimes so worked upon each other as to shed tears themselves.

The Romans became so passionately interested and absorbed in the pantomimic representations, and such serious evils grew out of them that the pantomimes were repeatedly banished from Rome. Once under Nero."—*Du Bos*.

This, like all other arts had its influence upon the character and manners of the people, and probably gave rise to that habit of gesticulation, and those expressive signs that accompany the language of common intercourse among the people of Southern Europe.

(c.)

(§ 49.) This law of harmony is universal. We find it in nature; we find it in the artistic productions of every age and nation; and we find it pervading life. Take, for instance, the straight-backed chairs, etc., of the last century, belonging to the Puritan times, so perfectly in keeping with the simple elegance of costume, and stately manners of that day, and the profuse toilet that belonged to the time of Charles II, all of which were in keeping. Let us observe how perfectly the style of each corresponded with the character of the people by whom it was adopted, or rather with whom it originated, and we find abundant evidence of this universal law of harmony.

(d.)

(§ 79.) Natives of a limestone country are said to have but little vivacity, either physical or mental. Horses of the same region are solid and heavy, having nothing of the fleetness of the Arabian steed, reared in the sandy desert.

(e.)

(§ 85). "Musical instruments are to music, what tools are to a handicraft employment. They are invented and perfected according to the development of music; but, as the tools influence the handicraft, so musical instruments in their turn react on the character of the

music, and impart to it a distinctive character, leading even to considerable modifications in its general features, and thus form an important agency in the whole development of the art. We have only to remind our readers of the connection between the grand Erard pianos of seven octaves, and the new piano-forte schools. We need scarcely ask, could the one exist without the other? We can thus trace the action of the musical instruments in the national music of all countries, and in most instances, we can discern in the character of the music, the nature of the instruments that serve to express it. In every Spanish air, we hear the sighing of the mandolin, or the clinking of the castanet; in the Venetian, we have the dreamy sound of the guitar; in the Swiss, the echo of the bugle,—and who could mistake in Scotch music the drone of that old worthy, the bagpipe? It seems growling at the follies of the small reeds, while it accompanies their mad leaps with its uniform and benignant hum, and largely contributes to the humorous effect by the contrast it presents to the quick, high notes of Scotch tunes.”—*North British Review*, Feb. 1854.

(f.)

(§ 114.) The Jews here are spoken of nationally, not forgetting the eminent musical composers to whom the world is indebted.

Flaxman says, “Were we to search with the most scrutinizing diligence for some specimens of ancient Jewish art, only three could be produced; the piece of money called a shekel, bearing a cup on one side, and an almond branch on the other; the candlestick with seven branches; and the table of show bread, on a bas-relief under the arch of Titus. The porticos of tombs in Palestine, which have been published, bear a strong appearance of Greek restoration.”

(g.)

(§ 259.) It is nearly impossible in a work of this size to include illustrations suitable for study, therefore it is not attempted. The student who wishes to excel as an artist, will study anatomy with “knife in hand,” so far as practicable. Those who do, as well as those who do not pursue this method, will find it well to have maps of large size representing the skeleton and the principal external

muscles, constantly in view in the studio, until they are able to delineate them correctly from memory. This skill qualifies the artist to study the effect of the muscular action peculiar to people of different temperaments and various occupations, whenever occasion requires.

"Fau's Anatomy of the External Forms of Man," with the portfolio of plates accompanying it, "intended for the use of artists, painters, and sculptors," is the most complete work published on the subject. Haydon's Lectures on Anatomy are clear and forcible, and will be studied with advantage.

If any one questions the importance of anatomical knowledge to the artist, let him look at the figures in Boydell's Shakspeare, placed in attitudes that no muscles or joints could assume, much less maintain. Let him consider also, whether people would be saved from imposition, and a worse than useless expenditure of money, if drawing were taught as it should be, in all schools and by competent teachers. For some figures in that extraordinary production, judging from their impossible positions, and positive meagerness, one would suppose that the artists, in their models, must have been limited to dancing-jacks.

The chapters on Anatomy are prepared principally from the authors above referred to, with reference to the use of classes under my own tuition, referring to the skeleton maps for illustration.

Allston's Lectures cannot be too much studied. A superficial reading will give no idea of their merit and value. It is no disparagement to the young to say that they cannot fully appreciate them. Their philosophical depth will be better comprehended and enjoyed in maturity.

(h.)

(§ 300.) The importance of rules is fully and freely acknowledged in the compositions of every art but that of painting. Why should this one be made an exception? In poetry false metre is considered unpardonable, because it destroys the harmony of the verse. Music that is not true to key and measure, is condemned for its discords. A large and imposing picture, on the contrary, in the execution of which every rule of art is violated, is exhibited to the public, commands the admiration of the ignorant multitude, and the few who venture to

question its merit are called "hyper-critical." A person who sings, or plays on an instrument guided by his ear alone, ignorant of every rule of music, would hardly be considered authority in judging the merits of an opera. Yet, many who are equally ignorant of the rules of art are regarded as infallible judges of the merits of its various productions.

What does not literature owe to the critics? And what would contribute so much to the progress of art or the interests of artists as a critical public? Not captious and fault-finding, but who from knowledge of the subject, are capable of forming a true judgment.

(i.)

(§ 352.) The atmosphere absorbs light, hence the color of the sky.

"It has been calculated that if the atmosphere in its present state could be extended 700 miles above the earth's surface instead of 40, as it is at present, that the sun's rays could not penetrate it, and this globe would revolve in darkness and silence, a dead waste. The same calculation shows that sea-water loses its transparency at the depth of 370 feet."—*Robt. Hunt.*

Sea-shells at a certain depth are colorless. Sea-weeds vary according to their proximity to the shore; of course, to the surface of the water. When dried, exposed to the sun, they gain much in color.

(j.)

(§ 370.) One subterfuge of ignorance is as good as another; and this reminds us of a portrait painter once, employed to paint the likeness of a boy, who finding the representation of the hands beyond the limit of his skill, concealed them both in the sitter's pockets.

(k.)

(§ 402.) Morland is said to have followed the same practice. He was once recognized on the Isle of Wight in a low public house, with a number of fishermen and sailors, in the midst of whom he was contributing his joke. The next day his friend remonstrated with him for keeping such low company. He drew a sketch book from his pocket, and asked where he was to find so true a picture of humble

life, unless it was in such a place. The sketch was a correct delineation of every object in the tap-room, even to a stool or settee, a countenance and attitude. This representation his memory had supplied after leaving the house, and one of his best pictures is the very scene he then sketched.—*Fuseli's Pilkington's Dictionary*.

This truth to nature gives to Morland's pictures intrinsic merit, to which he has added an ideal beauty that will ensure them immortality. They will outlast Turner's, because his pictures have not the same truth to nature.

(l.)

(§ 480.) On this point as well as others, this work merely furnishes hints for study. Nature is always at hand with her infinite variety. The student will find that this law of unity found in nature, governs other arts. As for instance the finest poetry is not set to powerful music; one or the other must be subordinate.

(m.)

(§ 482.) Effect, though an essential element of the pleasing, both in nature and art, admits of no explanation. If an artist has not an eye for effect, or the power of perception by which alone it can be understood, it must ever be to his mind an unsolved mystery.

(n.)

(§ 517.) *Cartoon*, a drawing or painting upon large paper, usually made as patterns for painting in fresco, tapestry, mosaic, etc. The outline is made the full size required, and neatly punctured with a sharp point, and then transferred to the material used. The finest works of this kind are those celebrated ones of Raffaele, preserved in the Royal palace of Hampton Court, called emphatically *the Cartoons*.

(o.)

(§ 595.) Artists first introduced in their works a hand issuing from a cloud, as a symbol of the Deity. Afterwards a head; and gradually the whole figure.

(p.)

(§ 630.) Benjamin West in remarking upon the obelisk, carried from Egypt to Rome in the time of Augustus, said that the hieroglyphics appeared so exactly to resemble the figures in the wampum belts of the Indians, that it occurred to him if ever the mysteries of Egypt were interpreted, it might be by the aborigines of America.

(q.)

(§ 634.) The Roman style revived in the 16th century, was called the Renaissance. It was also called Cinque Ponto, from the change having commenced in the 15th century.

(r.)

(§ 669.) "Various authors point out the resemblance of many of the old Italian pictures of the Madonna and Infant Savior to the ancient Egyptian paintings representing Isis and her offspring; and there can be little doubt, especially where the Madonna and child are painted black, that they are copies from original pictures, and painted long after the Christian era."

(s.)

(§ 697.) The funeral pile was a hundred feet square, and when completely lighted, the flames would naturally take a form that would suggest the idea of a pyramid.

It is supposed that in form, the obelisk is a symbol of a ray of light.

(t.)

(§ 698.) "When drapery was given to Jupiter it was red; Juno's vestments were sky-blue, and sometimes a white veil; to Neptune, sea-green; this color belonged also to the nereids and sea-nymphs; the mantle of Apollo was blue or violet; that of Bacchus was white; green was assigned to Cybele; flame color to Pallas; and Venus (in a painting at Herculaneum,) is in flowing drapery of golden yellow."

(u.)

(§ 767.) Crosses of elaborate workmanship in the Gothic style of Architecture, erected by Edward 1st, on the spot where the body of Queen Eleanor rested on its way to London.

(v.)

(§ 772.) Pliny and Philostratus relate that the dragons of Ethiopia were twenty ells in length, and mentions one that had been seen in the Indies, seventy ells in length, with eyes as large as a Macedonian buckler. It existed in the time of Alexander the Great, resided in a cavern from which it only put forth its head, and received divine honors. Others are described as equally marvellous that are attributed to the time of Ptolemy Philadelphus.

(w.)

(§ 849.) A statue in the Boston Athenæum, called the "Shipwrecked Mother," is so obtrusively nude, that if each visitor were separately asked to furnish an epitaph, the one naturally and universally suggested would be, naked camest thou into the world, and naked shalt thou depart from it.

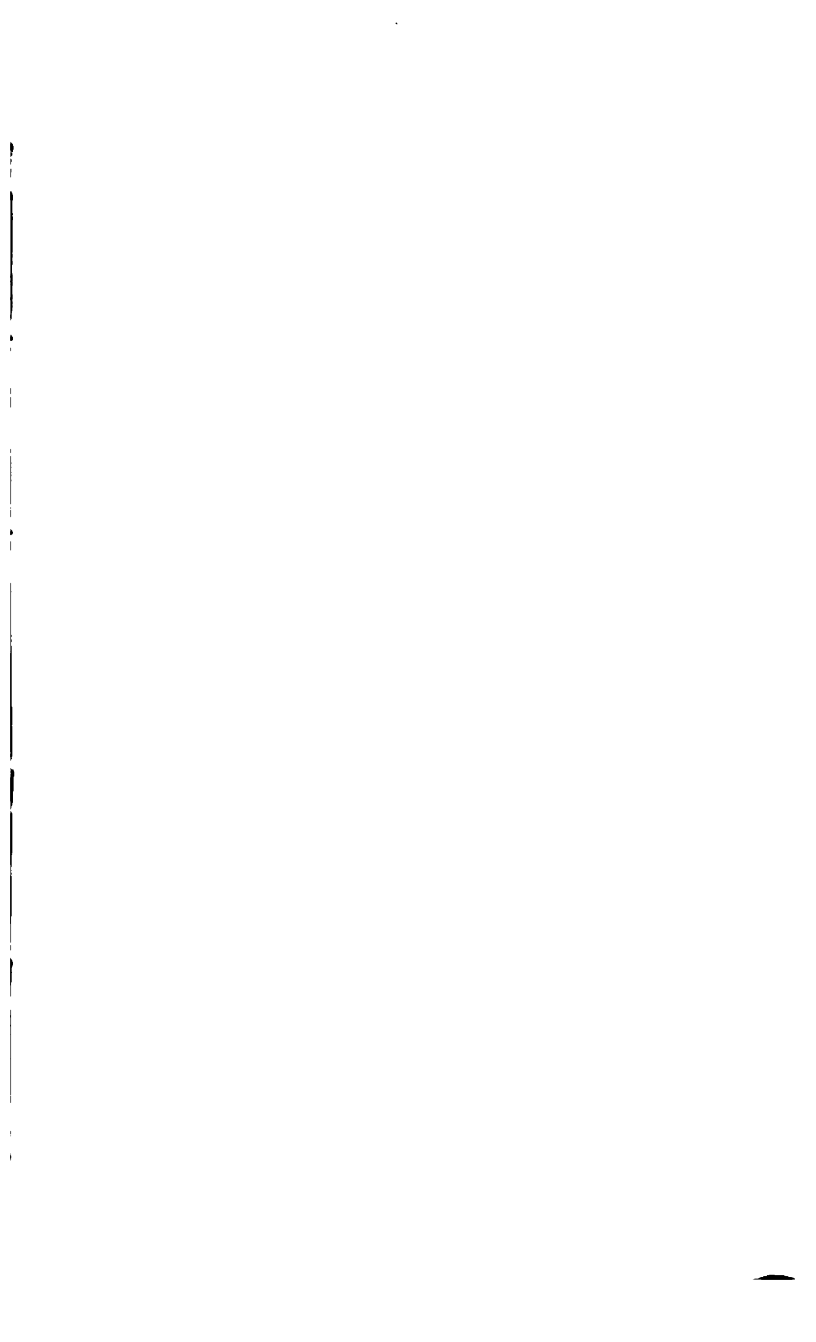
(x.)

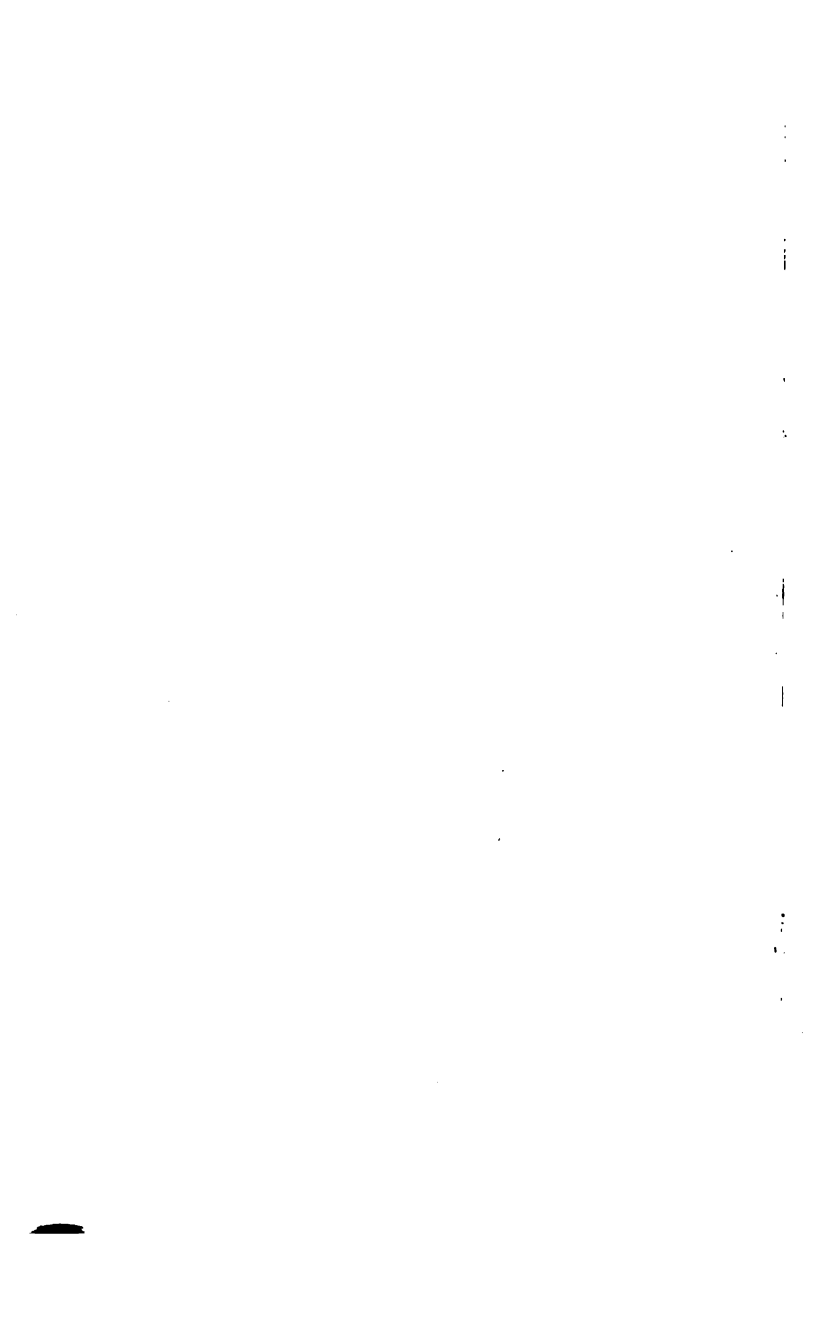
(§ 915.) The committee awarding the prizes offered the sum of \$200 for a medal design that should "best express the objects of the Institution." There were some eighty offered to them for examination. Ever since the publication of the one chosen, our admiration has been divided between the artistic skill exhibited in the design, and the taste that decided the selection. The reverse admits of no description. The numerous advertisements in the Railway Guides furnish abundant representations of it, where it bears a decided resemblance to a certain coin called a "red cent." We beg leave to state that it cannot be claimed as a specimen of Yankee Art, being the production of an Englishman.

(y.)

(§ 918.) The explanation to these ancient fables is perhaps best given in the works of the sculptors of antiquity, who might have been co-eval with their invention. A representation of Medusa found in Worlidge's "Antique Gems," represents her as very handsome, apparently unconscious of the transformation that has already commenced in her beautiful locks, and so perfectly self-complacent in expression that the idea suggested is, that the serpent, the emblem of evil, there lies concealed. This representation of Medusa is probably according to the fable, that her beautiful locks were changed to serpents by Minerva, whose temple she had profaned in company with Neptune. It exhibits nothing terrific, no power of changing to stone is suggested to the mind, yet in the fable, the moral, less literal may be, that indulgence in vicious pleasure deadens the natural tastes and affections, or in other words, changes the heart to stone.

In the description of the Medusa slain by Perseus, who had the power of changing the beholder to stone, she is described as having serpents instead of hair, and a body covered with scales that terminated in the tail of a serpent. May not this be one form of the myth of the dragon, the symbol of sin and evil? Perseus, armed and protected by the gods, who ever guard heroic virtue, resolutely avoided looking upon her, and cut off her head. Still, her power was not destroyed, for according to the fable, the serpents that fill the deserts of Lybia sprang from her blood.





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